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Doctor WHO

MAGAZINE™
No.147 • APRIL 1989

**MORE
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**FREE
SEASON 25
GUIDE**



STAGE PLAY NEWS

**JON
PERTWEE
RETURNS**

PLUS

**50 TARGET
BOOKS
MUST BE WON**

PLUS

**THE
SLEEZE
BROTHERS**



THIS
MUST BE THE
PLACE!

YUP!



MATRIX DATA BANK



Sophie and Sylvester on location for *Silver Nemesi*, with the TARDIS in the background.

This issue we provide the definitive overview to Season 25, whilst in Matrix Bank we attempt to answer some of the more penetrating queries concerning the anniversary season.

NO REALITY

G Murray from Sunderland writes to ask if Coalhill school really exists and if the junkyard in *Remembrance of the Daleks* was the real Totters Lane one. As far as I am aware Coalhill school does not exist (this will probably incite all those who know of, or went to such a place, to write in) and the junkyard as seen in *An Unearthly Child* was a studio set, not a real location. Both 'Totters Lane' junkyards seen since have not been the same, indeed the one in *Remembrance of the Daleks* was different from

the one in *Attack of the Cybermen*.

CONTINUITY ERRORS

Moving on to a lengthy letter from Paul Cheesman of London who has picked up on several continuity errors in this season's opener and asked me to explain them.

First he asks, if the first Doctor left the Hand of Omega at the undertakers, prior to his enforced departure 'on the 23rd November, and the Seventh Doctor collects it on a Saturday in November, then this can only have been the 30th. Referring to the scene where *Doctor Who* seems about to start on tv, there was a repeat of the first episode before the second episode was transmitted on that date. Why did the television announcer say it was a new adventure?

If the First Doctor left Earth on the 22nd (after Ian and Barbara followed Susan home

from school on the Friday) then the Seventh Doctor could have collected the Hand on the 23rd, apart from the inconsistency that the episode on that day was transmitted at 5.25, the delay being due to the death of President Kennedy.

Paul also asks why didn't the First Doctor or Susan notice the arrival of the Imperial Daleks at her school? Also, assuming that the first law of time was not transgressed (ie the First Doctor left before the Seventh Doctor arrived) how did the Seventh Doctor know that Harry (the cafe owner's wife had had twins? The fact that he knew this means he must have returned to Earth to find out and therefore must also have known the outcome of the Dalek battle and thus not stated that he had made a misjudgement. We know from *Day of the Daleks* that one cannot come back to change what one has already done.

The simplest answer to all of these points is *Remembrance of the Daleks* is set in one of those handy parallel universes. After all, in our world *Doctor Who* exists only as a television programme, not as the real McCoy (excuse that dreadful pun). Therefore, as the BBC was apparently showing *Doctor Who*, then the 'real' Doctor does not exist in that universe, or if he does, who is to say that the events on tv in November 1963, actually happened on the 23rd, or even the 22nd. After all, they were recorded the week before and were never actually dated on screen.

Admittedly, there are a lot of potential time paradoxes present in *Remembrance of the Daleks*, and it would require a lot of time to try and explain them all. If you can work out how *Remembrance of the Daleks* fits in with past continuity without a flaw, then why not drop us a line and let us know. The only other thing that I would mention from Paul's letter is that the first episode did not, as is popularly believed, go out at 25 minutes past five, ten minutes late. It was actually transmitted at sixteen minutes and twenty seconds after five, only one minute or so late.

ANAGRAM MESSAGE

Still on the subject of *Remembrance of the Daleks*, Simon McLean spotted the anagram in the credits for episode three, that of Roy Tromelly playing the Dalek Emperor. This is of course

Terry Molloy, but the deception was necessary to maintain the surprise that the Emperor Dalek was Davros.

There have been several instances of anagrams or pseudonyms being used in *Doctor Who*'s history, the first being when Koquillion was credited as being played by Sydney Wilson in the 1965 story *The Rescue*. This came about for pretty much the same reason, so as not to reveal Koquillion's true identity early. The name actually came from a combination of Sydney Newman and Donald Wilson, the co-creators of *Doctor Who*. Other anagrams have been Neil Toynay (Tony Ainley) in *Castrovalva*, Leon Ny Taiy (Tony Ainley) in *Time-Flight* and James Stoker (Master's Joke) in *The King's Demons*.

INVULNERABLE TARDIS?

Another interesting question comes from Fazilat Dar from Raynes Park in London who asks that if the TARDIS is invulnerable to attack, why when Lady Peinforte fires an arrow at it, it imbeds itself in the door and stays there as the TARDIS dematerialises. He thinks it should either have bounced off or fallen to the ground as the TARDIS vanished.

Thinking about this question, I cannot remember a time when something touching the outside of the ship stays behind when the ship itself leaves (except for the ground of course). Certainly when the Fourth Doctor caught his scarf in the doors, it went with the ship. Obviously the exterior of the TARDIS is configured exactly like a Police Box now, down to being made of wood, and anything that is actually imbedded in the shell will travel with the TARDIS.

As to the question of invulnerability, well the TARDIS is the thing inside the Police Box shell and that is what is invulnerable. Incidentally, if the arrow was supposed to get left behind when the ship dematerialised, what would have happened to all that paint in *The Happiness Patrol*?

David J. Howe

If you have any questions about Doctor Who, send them to The Matrix Data Bank, Doctor Who Magazine, 13-15 Arundel Street, London, WC2R 3DX. Sorry we cannot make personal replies to queries.

INTO THE VORTEX



'I've gone mad...'

Harry Sullivan, The Ark in Space

Have we gone mad, giving you **four** extra colour pages? Are we going madder still, with a free poster on its way in **Issue 148**? No, this is yet another attempt to take over the magazine racks with our best selling **Doctor Who** publication, and take note of what you're already asking us for in our Season Survey. Don't forget that there's still time to vote in this, which we printed in **Issue 145** – but you'll have to hurry, because voting closes on 20th March.

Of course, the whole country seems to have gone **Doctor Who** mad, with news of a new touring stage play featuring the return of **Jon Pertwee** as the Doctor, increased ratings towards the end of **Season 25** and some very encouraging critical acclaim for the show in national press reviews. 1989 could mark another upswing in the good Doctor's fortunes, both in Britain and overseas – including Japan, where the programme has just been purchased.

We've got plenty of good material lined up for the year too – so without further ado, let's get on with it! Wirrnot kidding around here...

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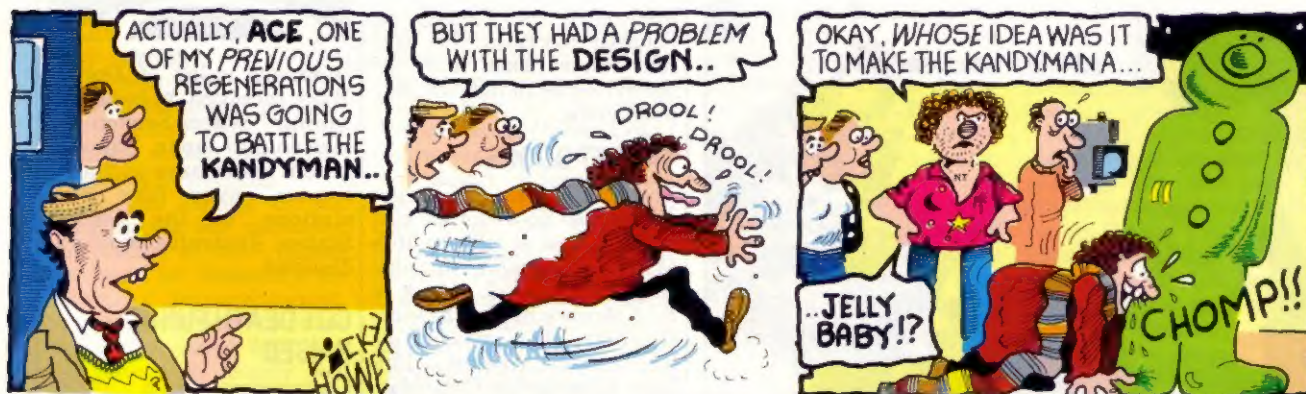


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Doctor Who? by Tim Quinn and Dicky Howett



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Gallifrey Guardian

SEASON 26

Recording for the 26th Season of *Doctor Who* now begins in April, with Sylvester McCoy and Sophie Aldred continuing their dynamic partnership for another fourteen episodes. The third writer for Season 26 to be announced is Rona Munro, with a fourth still unconfirmed at time of going to press. Joining Ben Aaronovitch and Ian Briggs, Rona is a new writer for the series; her work includes a play for Scottish Television called *Hardware*. She is also working on *Biting the Hand*, a new *Play on One* for transmission later this year.

No old monsters are scheduled, as yet, to re-surface in the new season.

AUSTRALASIAN VIDEO RELEASE

The Ark in Space has been released on BBC Video in Australia, one of the most popular stories featuring Tom Baker as the Doctor. The video, available on VHS and Beta, went on sale at the end of January.

The second Tom Baker story of Season 12, *The Ark in Space* began a run of four linking stories produced by Phillip Hinchcliffe. Written by Robert Holmes, then Script Editor for the programme, it took the Doctor, Harry Sullivan and Sarah Jane Smith into the realms of Gothic horror aboard a gigantic space ark.

Draft scripts for this story were originally prepared by John Lucarotti, but were not used as Hinchcliffe felt that despite the strength of his story idea, the production overheads would be too high and some dialogue inappropriate to the new story format. Lucarotti had been brought in as a potential writer for Season 12, as both an established and veteran *Doctor Who* writer, as were Terry Nation and Gerry Davis. It was feared that the switchover of lead actors from Pertwee to Baker might provoke initial audience hostility, and the Production Team wanted to give the Fourth Doctor a secure start to his period.

When transmitted, the story gained a widely reported rating of 14 million viewers, with episode three gaining an individual rating of 13.6. These were the highest ratings for the programme since *The Web Planet* in 1965 and were not surpassed until *The City of Death*: 2 in 1979, which gained 16.1 million viewers. The latter was transmitted when ITV was in the middle of an industrial dispute, its programmes off-air.

The video is on sale at \$39.95, runs for 94 minutes and it's distributed by Hoyts Polygram. No British release dates for further *Doctor Who* videos have been announced. **Video Poll results, Page 5.**



Sarah Jane Smith (Elisabeth Sladen) and the Doctor (Tom Baker) in the cryogenics area, in a scene from *The Ark in Space*.

WHO PLAY: PERTWEE STARS

Doctor Who: The Ultimate Adventure opens at the Wimbledon Theatre on Thursday, March 23rd, with a script by Terrance Dicks and the Doctor played by Jon Pertwee. An Australasian run is planned to start later in the year. Full report below.



Terrance Dicks: writing *The Ultimate Adventure*. Photo: R. L'Officier.

SUPERCHANNEL NEWS

The satellite/cable network SuperChannel have begun transmitting *Doctor Who* again, in a double episode format at 9.00am on Sunday mornings. *Terror of the Zygons* is currently being shown, followed by *Pyramids of Mars*. Stories will then follow in the order of original transmission. Although the length of the current run is not known, SuperChannel have bought the programme from Season 12 through to Season 15, which ends with *The Invasion of Time*. A spokesperson said that *Doctor Who* is one of their most popular items in the channel's schedules.

Blake's Seven is also being transmitted at 9.00am on Saturday mornings. The current run is taken from the second series of the cult BBC programme.

TARGET BOOKS

The schedule for the Target *Doctor Who* Books for the rest of the year is as follows: 16th March, *Dragonfire* by Ian Briggs; 20th April, *Attack of the Cybermen* by Eric Saward; 18th May, *The Nightmare Fair* by Graham Williams; 15th June, *Mindwarp* by Philip Martin; and 20th July, *The Chase* by John Peel.

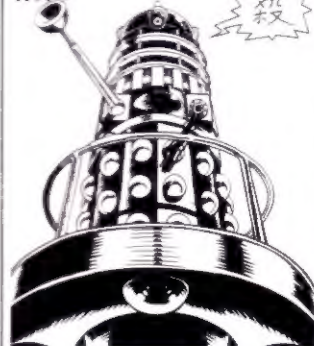
The provisional schedule for the rest of 1989 and beyond is as follows: August, *The Ultimate Evil* by Wally K. Daly -

this is the second in Target's 'Missing Episodes' range from the abandoned Season 23 line up; September, *The Dalek Master Plan I* by John Peel; October, *The Dalek Master Plan II* by John Peel; November, *Remembrance of the Daleks* by Ben Aaronovitch; and December, *The Happiness Patrol* by Graeme Curry. *Silver Nemesis* by Kevin Clarke is planned for January, 1990, followed by *The Greatest Show in the Galaxy* by Stephen Wyatt in February. Ian Briggs interview, Page 8.

DAPOL - MORE FIGURES ON THEIR WAY

4" figures of Tom Baker's Doctor and the Cybermen remain the first new releases for Dapol *Doctor Who* Models range this year. The release has been provisionally scheduled for May. Further characters under consideration are Davros, Ace, the Emperor Dalek, the Ice Warriors and Jon Pertwee's Doctor. The 12" figures of Sylvester McCoy's Doctor and two Companions are planned to have a April/May release.

LAND OF THE RISING WHO



Overseas sales of *Doctor Who* received a boost in January when Season 24 was sold to Japan. Sales in recent years have included France, over fifty PBS stations in the United States, Australia and New Zealand.

COT DEATH FUNDS RAISED

Contributions from *Doctor Who* merchandisers, the Production Office and various actors raised £1200 at auction towards Cot Death research. The auction was organised by the South Essex *Doctor Who*

Local Group, and contributions came from David Banks, John Nathan-Turner, artists Andrew Skilleter and Tony Clark plus many merchandisers, including Marvel Comics. Colin Baker, whose own son was a victim of Cot Death, is reported to be delighted with the amount raised.

The £1200 figure amounts to over one tenth of the money given by the government towards Cot Death research.

RATINGS UPDATE

The official BARB rating for the concluding episode of Stephen Wyatt's *The Greatest Show in the Galaxy* returned the highest individual figure for last year's Anniversary Season. 6.6 million viewers watched episode four – an increase of nearly two million people on the story's rating the previous week.

Episode one had continued the downward trend, which began with the last two figures for *Silver Nemesis*, and scored 5.0 million. However, the next episode picked up, and rated 5.3, this despite strong opposition during the week running up to Christmas.

1988 was the first time since the Seventeenth Season in 1979 that *Doctor Who* has continued transmitting over the Christmas period. Episode three, shown in the 'Christmas Week', suffered accordingly against *Coronation Street* and fell, for only the second time this season, below the five million mark to 4.8. The episode held surprisingly well against what was ITV's highest-rated programme in that period.

However, the fourth, and final episode, proved to be the biggest winner of the year. Shown in the first week of January, it was watched by 6.6 million despite ITV's opposing soap also gaining substantially on its last instalment. The story average for *Greatest Show* was just over 5.4. Between them, both programmes claimed 92% of the audience during those thirty minutes of the evening.

The final average for the whole season was maintained and finished at 5.3 – beating the figure for Sylvester's debut stories, the previous year, by over three hundred thousand viewers. With Season Twenty-Six already well into production, such encouraging figures are proof positive that the series is beginning to regain its popularity with the public and bodes well for a Twenty-Seventh being given the go-ahead.



VIDEO POLL RESULTS

Over one thousand readers entered the BBC Video Competition in Issue 143, with almost all of them listing a *Doctor Who* story they felt worthy of future release. Comments about the poll varied, but many readers felt that the release of a William Hartnell story on video was long overdue. The lack of Patrick Troughton material in the BBC Archives obviously affected voting for his stories. Meanwhile, *The Daemons*, the most requested Pertwee story, is not currently held in an identical format throughout its five episodes.

The top three stories for each Doctor were as follows, in order of most votes per story. William Hartnell: *The Dead Planet*, *An Unearthly Child* and *The Chase*; Patrick

Troughton, *The War Games* (as a two part release), *The Mind Robber* and *The Tomb of the Cybermen* – if the latter ever re-surfaces; Jon Pertwee, *The Daemons*, *The Three Doctors* and *Planet of the Spiders*; Tom Baker, *Genesis of the Daleks*, *The Ark in Space* and *Logopolis*; Peter Davison, *Earthshock*, *The Five Doctors* (on budget release) and *Resurrection of the Daleks*; Colin Baker, *The Two Doctors*, *Attack of the Cybermen* and *Revelation of the Daleks*; and Sylvester McCoy, *Remembrance of the Daleks*, *Silver Nemesis* and *Dragonfire*.

The top three most requested stories were as follows: *Genesis of the Daleks*, *The Daemons* and *The Dead Planet*. A full breakdown of the results has been sent to the relevant departments within the BBC for information.



NJN CELEBRATES 25 YEARS OF DOCTOR WHO

See Page 35

ELSEWHERE...

Doctor Who OBE, could have been the headline in British newspapers with the announcement that veteran *Doctor Who* of the 1960s Amicus films, Peter Cushing, was ordained an Officer of the British Empire in the Queen's New Year's Honours List. Over the Christmas period, Frazer Hines and Richard Franklin appeared in pantomimes, while Companion Leela (Louise Jameson) was at the King's Head Theatre, Islington. She was playing in the Michael Ellis comedy *Sticky Fingers*, which is based around a fictional advertising agency called Starkey and Starkey!

On television, Louise appeared in the *Bergerac*

Christmas Special, while Brigadier Nicholas Courtney featured in the Christmas Day edition of *Only Fools and Horses*. Fans of Perpugilliam Brown will have been delighted to see Nicola Bryant's portrayal of Millicent in *Blackadder's Christmas Carol*, while Ace – Sophie Aldred – adorned the inside pages of the *Radio Times* as Babes, of Babes in the Wood fame. She also appeared in Noel Edmond's Christmas morning show.

Doctor Sylvester McCoy has also been busy; in addition to his *Zoo of Tranquillity* role, he also attended a Special Children's premiere of the private-eye spoof *Just Ask for Diamond*, headed a team of experts on the *Tomorrow's World* Christmas Quiz and

ceremoniously mastered the Teddy Bear's Concert held on December 30th. In early January, he appeared alongside Ian McKellan and *EastEnders*' cast members as part of an AIDS benefit in Haymarket.

The news of the *Doctor Who* play will have delighted many readers, but you may be interested to hear that another former Doctor, Colin Baker turned down the role. His current part in *Run For Your Wife* came to an end on March 5th. Jon Pertwee made a personal appearance at a London club called Bang in January, accompanied by two Darlekks (sic).

Janet Fielding, whose Tegan Jovanka was one of the most popular of *Who* Companions, was back treading the boards during January and



February in Shakespeare's *Macbeth*, at the Duke's Head in Richmond.

On the writing side of *Who*, Stephen Gallagher's horror novel, *Oktober*, went on sale earlier this month in paperback. His latest novel, *Down River*, is released in hardback on the same day. The story will be made into either a television series or feature film in 1990. Stephen - interviewed in Issue 139 of *DWM* - wrote both scripts and novelisations of *Warriors' Gate* and *Terminus*. AGWO/Zenith's film production of *Valley of Lights* has gone into pre-production and the tv rights to *Oktober* have also been purchased; it will be networked as a serial in 1989. Stephen wrote the screenplay for this and *Valley of Lights*.

Graeme Curry, who wrote *The Happiness Patrol*, is also writing for Radio 4's twice weekly serial, *Citizens*, and *Meglos* writers John Flanagan and Andrew McCulloch are the writers of a new comedy play which began touring the country in January. It's called *Stiff Options* and stars *Bread*'s Peter Howitt.

John Mahoney sadly passed away in December and although not a well known name to many viewers, John Mahoney's assistance as (amongst others) Peter Davison's agent was invaluable. He regularly attended conventions and other *Doctor Who* events during the actor's tenure as the Fifth Doctor.

Finally, a new course has begun at Wakefield Technical College which explores the moral, social and scientific impact of programmes such as *Doctor Who*, *Stingray* and *Blake's Seven*. The course is being conducted by Clive Eardley and is intended as a serious subject, looking at science fiction in the media and its impact on today's science. The course has so far attracted SF enthusiasts aged from 16 to 65.

Dominic May

Who's on stage!

The new *Doctor Who* theatre spectacular, *Doctor Who: The Ultimate Adventure* opens at the Wimbledon Theatre on Thursday, March 23rd, with a script by Terrance Dicks and the Doctor played by Jon Pertwee.

Jon Pertwee will play the Doctor with the same 'wit and sparkle' that he brought to the character in the 70's, according to the play's producer, Mark Furness. The Doctor will have two Companions who will accompany him on his travels, helping him cope with modern life. Two other characters are being created in a Suffolk workshop; these are dog-like beings to be played by actors. Some of the Doctor's more familiar tv adversaries will also be in evidence.

The script writer will be Terrance Dicks, well known for his work on the Children's Classics series at the BBC and his work on *Doctor Who* during Jon's period as the tv Doctor. Terrance also wrote the successful stage play *Doctor Who and the Daleks: Seven Keys to Doomsday*, which played at the Adelphi Theatre, London in 1974 and starred Trevor Martin as the Doctor.

The story, which has a modern political slant to it, includes a trip back to the French Revolution and opens in the Number 10 Nightclub in London - not to be confused with a more famous Number 10!

LIVE MUSIC

Special effects will be provided by Foys of Las Vegas, who created the demonstrations of space walking for NASA. More recently, the company have worked on the *Disney on Ice Show* and *Peter Pan*, which has also played the Wimbledon. Live music will be provided by Steve Edis and the play will be directed by Carole Todd, also a choreographer, who has recently returned from a run of *Starlight Express* in Australia.

The play went into rehearsal on February 27th and the team involved includes 16 cast members, two live musicians and plenty of technicians

making sure everything runs smoothly, operating lights, sound and special effects equipment, which include lasers and back projections.

NATIONAL TOUR

After nearly two weeks in the 1700-seater Wimbledon Theatre, the show goes on tour around Britain. The production is set to open in Australia in June, touring both Australia and New Zealand with a different cast.

The production is not only aimed at *Doctor Who* fans but will stand up by itself as a spectacular and entertaining evening of theatre for everyone.

Producer Mark Furness, who runs the Wimbledon Theatre with John Newman, is keen for the show

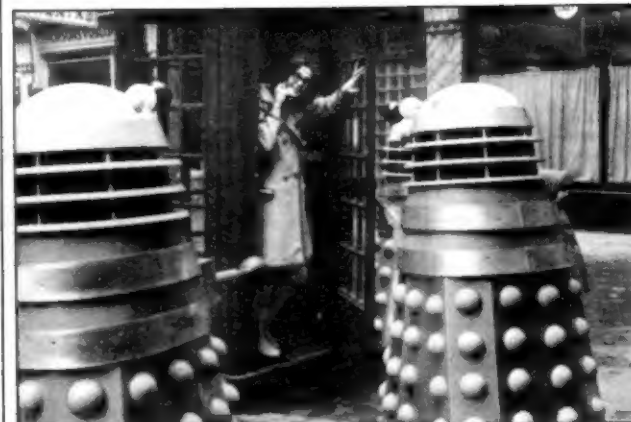
to have the best modern theatre technology there is behind it, and estimates that the production will cost around £500,000 to open. He approached the BBC with his idea for a *Doctor Who* show about a year ago. They proved interested, as did major theatres throughout Britain.

John Nathan-Turner was originally to have directed, but with recording of Season 26 scheduled to begin before the play opens, a new team had to be found. John has stayed with the project in an advisory capacity.

As well as getting the Doctor on the road soon, Mark Furness is also busy with the current productions of *'Allo 'Allo* and *Peter Pan*, with the *Forsythe Saga*, *Dangerous Obsession* and *Gypsy* in big theatres around the country.

Reserve your *Doctor Who* tickets soon; with any luck this production is going to be big!

Report by Clare Walters. For tour dates, see Rel-Time, Page 36.



Wrong telephone box! The Daleks on the move in 1965.

PAST PERFORMANCES

A look back at the official *Doctor Who* stage plays

Curse of the Daleks was the first play to bring aspects of *Doctor Who* to the stage, at the height of Dalekmania in 1965. The play opened at the Wyndhams Theatre in London during the Christmas period and ran for just over a month. It was written by *Who* script editor David Whitaker, with an obligatory side credit to Terry Nation, and is one of few examples of the

Daleks being used 'in character' outside the *Doctor Who* programme. (Others include the TV21 comic strip and one episode of the BBC programme, *Out of the Unknown*, broadcast in 1969 and the first time they appeared on television in colour.)

The play mixed the whodunnit with space opera and maintained the continuity already laid down by transmitted stories up to that point. Although the Doctor was absent from the proceedings, there was a token group of Thals



Stage Doctor Trevor Martin stops the traffic with the assistance of a Dalek friend.

representing those last seen in *The Dead Planet*. In the story, the spaceship *Star-Finder*, complete with stereotyped crew, is forced to land on Skaro, discovering the Daleks, inert and lifeless. Lifeless, that is, until they are brought back to life by one of the crew members, and the Thals aid in the Daleks' eventual defeat.

Directed by Gillian Howell, the heroic lead was taken by actor John Line as Ladiver, a 'not-so-bad-as-he-first appears' prisoner. Nicholas Hawtrey provided a bumbling militaristic presence as Captain Redway. The love interest came from Hilary Tindall, a brainy assistant scientist.

B MOVIE MATERIAL

The play had the elements of a B Movie plot which kept the children enthralled, and the adults confused, until the climactic appearance of the Daleks in force in Act Two. Its press reception was mixed, with reviewer Harold Atkins confused by 'too much space jargon' and 'explanatory wordiness'. *The Times* reviewer was a little more forthcoming; 'After a false start, depending too much on weak jokes and technical jargon, a feeling of genuine crisis is generated. And the patience of the youthful matinee audience is rewarded as the Dalek menace increases.'

Little material remains on the play, bar actors' memories, its script, a few photographs and some much prized programmes. Perhaps more will surface in due course, but it seems that *Curse of the Daleks* was a brave, if flawed attempt to cash in on Dalekmania.

SEVEN KEYS TO DOOMSDAY

More successful was Terrance Dicks' first excursion into the world of *Doctor Who* on stage. Egged on perhaps by Christmas spirit in 1974, the press displayed a state of mild enthusiasm and unanimously praised the Daleks second invasion of the West End. *Doctor Who and the Daleks: Seven Keys to Doomsday* ran for a four week season at the Adelphi Theatre, the run no doubt assisted by the appearance of the Doctor and a technical wizardry of a most theatrical kind, which played to packed houses throughout its run.

Trevor Martin was introduced as a new Doctor with a regeneration sequence shown on film, featuring the face of the recently departed Jon Pertwee melding into his. One critic described his performance as '... in the extravagant manner of an Edwardian ham actor!' Former tv Companion, Wendy Padbury, joined Trevor Martin on stage as

assistant Jenny, joined by James Matthews as Jimmy. Together they dashed on stage from the audience to help the ailing Doctor, and remained with him throughout the adventure.

CLAWRANTULAS!

The monsters ranged from the brutal Clawrantulas to the Masters of Karn, brought to life by designer John Napier under the skilful direction of Mick Hughes. The Daleks were there in full force, racing against the Doctor and his new found allies, Jedak and the resistance fighters of Karn, to capture seven interlocking crystals that formed the 'Crystal of All Power.'

As with the current production, certain degrees of artistic control were maintained by the BBC, co-

ordinated by then Producer of its television counterpart, Barry Letts. With Daleks disintegrating in the flames of the exploding set at the end of each performance, courtesy of some molecular re-engineering from the Doctor, their second theatrical venture was certainly more successful and far more profitable than *Curse*, even after its initial cost of £35,000.

Apart from the impending production, John Ostrander nearly brought his version of the myth, *The Inheritors of Time*, to the American stage a few years ago with Chicago based Roger Muller cast as the Doctor. John still hopes to produce the play, but at the moment, 1989 already seems set to be a theatrical year for the Doctor! ◆



Guardian reporters this issue: John Freeman, Lee Matthews, Dominic May, Joe Nazzaro, Adrian Rigelsford and Clare Walters. Research material: David Augur, David Howe, Andrew Pixley. *Ark in Space* material based on material from *In-Vision* by Jeremy Bentham.

Wimbledon THEATRE

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WRITING DOCTOR WHO

BEN

AARONOVITCH



***Remembrance of the Daleks* is fast proving one of the most popular stories in recent years for *Doctor Who*. *Doctor Who Magazine* caught up with its writer, now working on a new story for Season 26 . . .**

Ben Aaronovitch, at just twenty-five years of age, has not one, but two, credits on *Doctor Who* to his name. Since *Remembrance of the Daleks* he has just put the finishing touches to his second script, expanding on the first episode of a story he called *Storm over Avallion*. It was one of two submissions to Script-Editor Andrew Cartmel, originally for Season Twenty-Five, in an attempt to prove that he could write the required three-part all location story that was originally on offer.

Only time will tell if his second story is as good as his debut – one of considerable worth which has earned him much acclaim from the world of *Doctor Who* fandom, where opinion blows Hot and Cold.

Riding high on a wave of praise, some of the season's highest ratings and with the closing credits sequence freshly aired, was he happy with the finished product?

"Yes, as far as a writer can be happy with it. You have a very expensive

imagination and your Producer has got a limited budget. Instead of the Special Weapons Dalek, I'd intended to have a *Masters of the Universe*-type thing. We ended up with a compromise and television is about compromises like that. So in that sense I'm happy with it.

"Was it an exact rendering of my script in all its nuances? No, obviously it isn't. It's about sixty to seventy-percent of what I wrote and that's a good percentage, considering other writers' horror stories about having passages re-written and scenes appearing. I'm talking about writers in television drama, for whom it's an occupational hazard."

Doctor Who was his first ever commission for the small screen. A BBC Producer, Caroline Oulton, had previously put him in touch with Andrew Cartmel, to whom Ben initially produced a script, on spec, called *Nightfall*. Demonstrating a 'more than casual' interest in the programme, he secured the Dalek slot at the end of 1987.

"I didn't do a synopsis, and was commissioned cold, because you don't

submit ideas that involve re-occurring enemies. If you do that, they get filed in the Fan File, because they don't want to know whether you can write for Daleks – they're interested in whether you can write for *Doctor Who*. They'd rather see the quality of your imagination than you re-work the old mythology. My original thoughts had nothing to do with the Daleks."

Every writer has his influences, Ben, apparently, more so than most. Was there ever anything specific?

"It's very hard, but I do like to pick scenes out of things. The head-on display for the Dalek was straight out of *Predator*, but it's an old idea anyway. Madcap technology from *Back to the Future*, comedy films, *Bladerunner*, lots of things. Throwaway technology is one of my favourites, where you have technology and don't explain anything about it, and someone just uses it."

Through watching many past stories for research, it is of no great surprise that Robert Holmes exhibited a guiding hand in his task.

"He taught me that if you go really, really fast, no-one notices the holes in the plot. I know that sounds really horrible but it's true. It wasn't important because you were too impressed by the writing which was so fantastic. I admired his sense of detail, his richness of prose. Even in things like *Carnival of Monsters*, where the little device has the people in it. That device is just such arrant nonsense, but he has these carnival, vaudevillian characters who don't even know how it works. We accept it because the characters accept it."

Influences aside, there were four episodes worth of *Doctor Who* of his own to tackle.

"All my scripts start with a list of characters. I'm very character-driven, rather than plot driven. The perennial problem is names have to be perfect, and it doesn't help that Andrew's a real stickler for them. I spend a lot of time staring at a blank word processor screen because I can't figure out what I'm going to call everyone.

"Also, I know this sounds really absurd, but I would get stuck on something as simple as, 'Yes, Doctor,' or, 'How does this work, Doctor?' without making it that obvious. And I have actually ground to a halt for three days and then re-written scenes to avoid the problem.

"All my episodes were disgustingly over-length. One of them was fifty minutes. I had to cut an awful lot just to get it crammed into twenty-five minutes, which is really twenty-two minutes and thirty seconds." It was, as a result, left to the Director, Andrew Morgan, to take it in and simplify it for television.

"The function of the Director, and Producer if you like, is as a series of filters. The writer is so close to the work he finds it very hard to see the wood from the trees. It then goes through the filter of the Script-Editor and he has his input, then to the Director and Producer who have the advantage of coming to it very fresh, especially the Director. 'I don't understand what's going on in this plot', he says, and then you realise that you don't know what happens either.

"It had to be simplified. Especially the Daleks, when I realised how slowly they talked. I had tons of extra dialogue in episode two which would have lost me about two million people. I think enough of it's still there to get people speculating.

"I actually re-wrote my final, completed scripts three times after they'd been printed up because we were in such a hurry to get something out to people. I was commissioned quite late because they didn't know whether they were going to get the Daleks or not.

"The pace was something I put a lot of thought into. You're never entirely sure where it's going to be, because that's the province of the Director. I deliberately wrote episode one as fast as possible. There's no interior TARDIS scene, not because Andrew doesn't like them, but because it would have slowed it down. It's better just to set the whole thing up in one tracking shot.

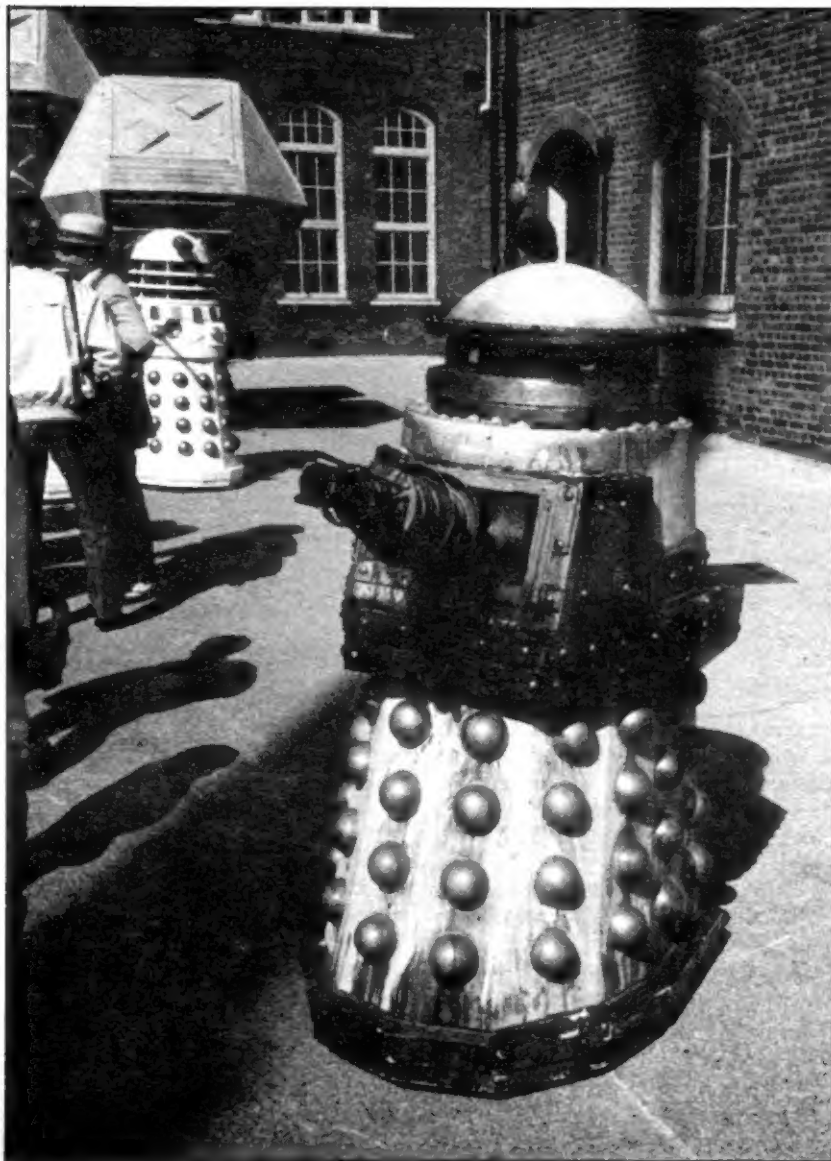
"If you look at the episodes there is a build up to a peak at the end of episode one, then you have the period where the Doctor was putting the components of his plan together.

"Episode two was supposed to slow down, as was episode three – the bit where they are waiting for something to happen. For a bit of action, while the Doctor gets the Hand of Omega, you had Ace going off and getting herself into trouble.

The military element, ably led by Group Captain 'Chunky' Gilmore (Simon Williams), had distinct shades of UNIT about it. Set in 1963, was it a deliberate precursor to this infamous taskforce?

"Yes. What happens is known in the book as 'The Shoreditch Incident' and it's all covered up: Rachel retires and doesn't tell anyone. Alison doesn't either and Mike's dead. The reason why he doesn't have a military funeral is because he was going to be court-martialled, and everyone'll ask what happened? How did he die? So whatever the cover story was (mentioned by Gilmore), that covered it. Things get covered up all the time.

"Actually, Simon Williams came up to me and said, 'This character's a bit of a prat isn't he?' and I said, 'Yes, I suppose he is.' But he's too good an actor to do it as a military buffoon and



The Special Weapons Dalek, ready for recording at the Coal Hill School location.

understood that the part was a very competent military commander, well-liked by his men but completely out of his depth. In this situation he's just trying to do the best he can. And that's how he played it."

Recent Dalek stories had tended to be dominated by Davros whereas here, he appeared much less and to greater effect. It was a member of the Visual Effects Department at the BBC that suggested Davros, whom Ben hadn't intended to feature at all, could emerge from the bulbous dome of the Emperor Dalek in the last episode.

"He'd always wanted to see Davros open up inside an Emperor Dalek. The idea appealed to me because we'd already decided we were going to have this *Goldfinger* character, and I almost stuck a white cat on the table. I had the bad guy to fool people, but many didn't know what the hell I was supposed to be fooling them about. It was entirely lost on them. I thought, if he's not really Davros or she's not really Davros,

alright, where's Davros? John (Nathan-Turner) was sneaky by making John Leeson the voice. All the super-buffs thought that John Leeson was playing Davros, and that it really was him in the chair.

"At one point I suddenly thought, 'Why is this little girl sitting in this chair pretending to be Davros?' I'd like to point out that this was in episode three, I was pushing deadlines and I didn't know why she was there. All because it looks good and surprises the audience isn't quite good enough. Then I thought, 'Of course! It's a battle computer', and I just wrote it down the way the Doctor said it. It's amazing how these things fit into place.

"Davros is actually in the process of becoming a compromise Dalek. He had Peter Davison's Doctor pointing a gun straight at his head in *Resurrection of the Daleks*, and no-one's going to do that to him again. He's got the Dalek shell and I don't think he exists from about his shoulders downwards anymore. Pretty



Simon Williams and Pamela Salem on set during *Remembrance of the Daleks*.

soon he might even lose his head. I think he only kept the face so that he could sneer at the Doctor – it's the type of thing that Davros would do. I think it was a condition that he survived."

Shooting took place over nine days on location in and around London during early April. Three studio days followed at the end of the month. Ben Aaronovitch was forever present – soaking up the experience in his thirst to learn about the process of making television.

"I was there for the full twelve days, the Producer's run and the read-through. They did actually need me at one point to write something, but I'd slipped into the scanner van to get warm and fallen asleep. I didn't hear them shouting for me. If there's a writer about they like to ask if he's got some particular, wicked 'Killer Doctor Line' or something. The infamous KDL's."

During the experiences of writing his script, which of the other writers was he in contact with?

"Ian Briggs – I went back to *Dragonfire* for Ace's character. Kevin Clarke – we almost had an identical plot. Classic piece of parallel writing there, I think. It was a pain, because we had to think of ways of emphasising mine and his; mostly his because he came third and I was in production."

Silver Nemesis had, indeed, followed third and had seen a deliberate re-definition of the Doctor's character. No longer was he just a Time Lord.

"That was something that Andrew co-ordinated, and we all sat around and discussed who we thought the Doctor really was. I'm sworn to secrecy so you're never going to find out. Well, maybe in Season Twenty-six. The whole idea was to stick some mystery back

into the character. We all have similar, but slightly different, views of who he really is. There was a line that got cut from mine: 'Oh Davros, I am far more than just a Time Lord,' which I was really quite sad about."

It's often the case that a writer spots some of his own mistakes when he views his work afresh, as it is being transmitted for the first time to the audience.

"There's a really big hole in my first episode. This came about entirely because we had to rapidly re-write some scenes and it's very hard to remember where you are. We had a scene where Mike rushes up to the van, and when he pulls open the door says, 'Where are you going?' and the Doctor says, 'I'm

borrowing your van, and do yourself a favour Mike,' or words to that effect, 'don't get into any more fights with Daleks.' Mike says 'What are Daleks?' to which Ace replies, 'The things with Christmas trees on their heads, stupid!' and they drive off.

"Of course, it's a naff scene as it was written, because it was trying to do too much in too few words. That often messes you up, especially when it's obvious it's a plot point. So, it got cut down; no-one tells anybody that they're Daleks, and you have Rachel going, 'He knows a hell of a lot more about Daleks than we do,' in the next scene. I spotted it when it was too late.

"We tried to think of ways that we could dub in an explanation – an establishing scene. In the end we thought, if we edit it fast enough, no-one will notice, and nobody has. It's partly because they're so familiar, everyone assumes they should know what they look like, and are called, without telling them."

Having spent the best part of a year involved with his Dalek script, what would the writer change if he had the chance to write it all over again?

"I'd take out all the plot holes. There are scenes I'd re-write, like the one in episode two where the Doctor and Ace are arguing in Mike's house. It's just not very good and what John calls a TARDIS bitch scene – squabbling between the assistant and the Doctor. I would make it much more subtle.

"I would've built Mike's character up. Changed it slightly. I would have made it more obvious as to why he was a traitor. I didn't decide Mike was a traitor until writing episode three, so I had to go back and add material to episode one.

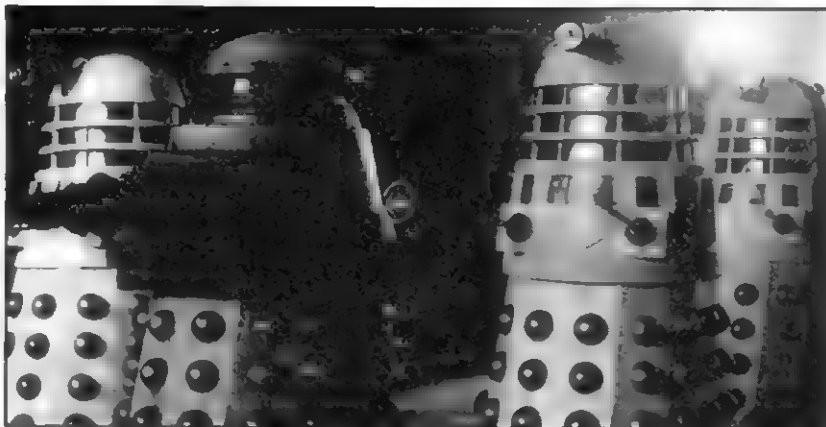


"It was director Andrew Morgan who objected to the late revelation. 'No,' he said, 'not at the end of episode three/beginning of episode four; you're going to hit the audience with about ninety-thousand revelations. You're going to find out it's not Davros, it's not the little girl, the spaceship lands, the Doctor's planned the whole thing from the beginning and everything like that and this is just one too many!'"

"Mike was juggling too many loyalties at the same time. He was loyal to Gilmore and to the RAF, really *did* like Ace, was also working for the Association and didn't know he was working for the Daleks. He was juggling all these mutually exclusive balls – lots of people do it all the time. Then everything falls in on him. He goes off to find Ratcliffe without really knowing why, but looking for some kind of explanation – to see with his own eyes."

The average length of a WH Allen novel is 40,000 words. The novelisation of his script followed but Aaronovitch underestimated the time it took to write prose as he'd never written anything to that length before. As a result, it was late.

"For *Remembrance* I use multiple viewpoints. I switch from Ace's, to Gilmore's, to Rachel's. I wanted to make the Doctor fairly mysterious. We only really see the Doctor through other



people's point of view. I also did things from the Daleks' POV which were probably the slowest passages to write.

"For padding I've got numerous flashbacks to when the Hand of Omega was built, the first 1963 (Circa *An Uneearthly Child*) and some of Ace's past – that I had to clear with John before I could do it. It'll be easier the second time, providing W H Allen don't forbid me to do my own novelisation when they see what this one's turned out like. I will use a different style again.

"The thing about novelisations is that a script is written with a different emphasis from prose. What's exciting in a script is boring in a novelisation. Action is incredibly boring to write, and often quite boring to read. My script was

jam-packed, wall-to-wall fights and people going through windows, stuff like that. It made it very difficult to write for."

When asked if he can see himself writing for *Doctor Who* in five years time he says he could – as long as he was still being asked. He's definitely confident, and has a number of other projects lined up. However, at the moment, it's back to *Doctor Who* and he'll no doubt be frequenting his locations again this year. He hopes to justify people's confidence in him as a writer after the precedent he's set himself. Ben Aaronovitch still hasn't finished with *Doctor Who*.

Feature by John B. McLay. Thanks to Martin Sawyer and David Richardson.

50 TARGET BOOKS MUST BE WON

The latest releases from Target Books are two more Star Classics featuring four stories from the Jon Pertwee period. Both *Mind of Evil* Claws of Axos by Terrance Dicks and *Daemons/Time Monster* (by Barry Letts and Terrance Dicks respectively) go on sale on 16th March for £2.95 each, but we have twenty-five copies of each book to give away!

Here's what to do: we've printed three pictures of stars from the stories involved, together with four pairs of eyes. All you have to do is match up the right pair of eyes to the right stars! For example, if you think the eyes marked (1) belong to (a) Nicholas Courtney, mark your entry 1a, and so on. Then tell us who the fourth set of eyes belong to, from the following: Jon Pertwee, Richard Franklin, or Tom Baker.



(a) Nicholas Courtney



(b) Roger Delgado



(c) John Levene

Send your entries (postcards only, please) to The Eyes Have It Competition, *Doctor Who Magazine*, Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries by 22nd May 1989. The Editor's decision is final.



WRITING DOCTOR WHO

IAN BRIGGS

Ian Briggs has written two stories for *Doctor Who*; *Dragonfire* is scheduled for release as a Target Book this month. He still was working on the Season 26 story *Wolf-time* when *DWM* caught up with him . . .



"Most of what I wrote for *Dragonfire* originally got junked," says Ian Briggs, explaining some of the origins of his first *Doctor Who* story. "Andrew Cartmel [the *Who* script editor] got in touch with me and asked if I wanted to write something. I said yes, and did a story outline. He read it, said it was rubbish, so I started again."

Not an unexpected problem for a new *Doctor Who* writer, especially at a time when the programme was faced with a new Doctor, a new script editor, and the possible departure of the Companion, Mel. Ian Briggs's television experience was limited when he began writing for the programme, but his work for theatre, film and at the BBC Television Script Unit all helped get him the job.

"I'd done a lot of television script reading – the Script Unit is where people send their material for analysis. You don't learn *how* to write, but at least I learnt *how not* to write."

Was it something he recommended to potential writers, reading scripts?

"That's one way; the other is to see lots of movies, watch lots of television intelligently, read plenty of novels. I'd also recommend writing for the stage – there's no substitute for being involved with a production, even if you end up working on something you haven't written yourself."

"You see how actors work, see their problems and how they create their characters out of the text. You also discover how a director tries to shape a production, so you get the rise and fall of action, climaxes at the right point, quiet periods to recover in, things like that. That's invaluable. You know what's going to get cut, and which things you've written are going to cause problems!"

Ian is no stranger to the stage. He began his theatre career after studying drama at Manchester University – leaving just as Sophie Aldred was arriving. Before moving into television work, he spent several years in theatre lighting and design, with some memorable work on jazz shows and even *Miss Lovely Legs* of 1984.

"There was a good lighting budget for that – lots of expensive special effects! All these Pretty Polly sales reps were invited, with twenty sixteen-year-old girls trying to make out they were Miss Lovely Legs. One girl told me she hoped her local paper didn't write anything about her – the sisters at her convent school would go spare if they found out she'd taken the day off school for the show!"

◀ The *Dragonfire* bio-mechanoid, as visualised by SMS from the book description. The Creature's description in the book differs in some ways from the tv visualisation, and there is a definite *Aliens* feel to its stalking of the two hapless guards.

"I decided I'd be dead before I was thirty – that kind of life is quite tough – and I wanted to write anyway. At least when I have to work through the night now, it's in the peace and quiet of my own home – not in some dive at the back of nowhere! So I went into script reading, working at the television script unit and then freelance work for the Royal Court and some film companies."

Then came the opportunity to do a *Doctor Who* script. After his first plot was rejected, he got closer to what Andrew Cartmel and John Nathan-Turner were looking for with the new Doctor, Sylvester McCoy.

"It was called *Pyramid's Treasure* or *Pyramid in Space*, I can't really remember. That was a lot better, because the first one I'd written had been very old-fashioned, very clichéd SF. After Andrew rejected it, we'd sat down and talked about exactly what he was after, based on this new style he'd brought in. *Pyramid* was close but it went too far. It was too zany, too cartoonish."

Right at the start, Andrew had talked to Malcolm Kohll (who wrote *Delta* and *the Bannermen*) and Ian together about their plots.

"He didn't mind if one story was slightly comic and one slightly more serious. Malcolm looked at me and said, 'OK, I'll do the more serious one if you're happy to do the comic one.'"

TOO COMIC

Pyramid's Treasure, however, proved too comic. "A disgusting fourteen-year-old boy who's a financial genius, running this huge business empire, with an obsequious sidekick called Mr. Spewey! Brilliant stuff, but perhaps not *Doctor Who*... But there were some good ideas in it; the idea of this creature living in the cold and itself being the treasure that everyone was hunting for. We hung onto that and constructed another story around it, which was a lot more serious. There are still some comic scenes in *Dragonfire*, because although by this time it wasn't meant to be comedy, I was still half in this zany mode. I didn't lighten it deliberately. It's just that I was still thinking along those lines and so without consciously writing a comic scene, it would come out that way – although parents who complained it was too frightening might be surprised I still regard it as essentially a comedy!"

Was he happy with the way *Dragonfire* had appeared on screen?

"It was OK. There wasn't anything anyone need be ashamed of. There are parts where I think I could have written a scene better, if I'd had more time, been more self-disciplined. Some things appeared that weren't quite the way I'd envisaged them. On the other hand, there were some scenes that weren't how I'd envisaged and they were better.

Edward's portrayal of Kane was far better than the character I imagined. That's where what I said earlier, about working with other people, comes into play."

Another example of these changes was the cliffhanger scene in episode one of the story, which ended with the Doctor literally hanging from an icy cliff face.

"The lead-in isn't exactly how I wrote it, but even when I saw them doing it in the studio, I thought it looked all right, that this was an interesting way of doing it. The Doctor had obviously read the map and it says he has to go down. But after the episode went out the kids in my younger drama group were saying it was wonderful, but why was the Doctor hanging off the cliff at the end? I simply hadn't realized there would be a problem for the audience.

"The idea was that the corridor came out to a dead end, not a gangway across the cliff face – so he had no choice but to go down. That's explained in the book. A number of things like that, which were in the programme, but didn't work quite right, I've tried to make clear in the novelisation. The farewell scene – because I thought that wasn't quite long enough, because it didn't touch the things that I felt needed to be touched – that's slightly different.

"The final scene wasn't originally a Mel leaving scene, it was originally an Ace leaving scene, Ace going off with Glitz. Bonnie finally decided that she was going to leave after the first studio recording, so that final scene was re-written during rehearsals for the second studio work. We worked on it ten or twelve times and finally got it right at breakfast on the day it was shot. It's a cliché, but it was genuinely written on a napkin at the Breakfast Bar in Television Centre.

"I feel it got there, but only by the skin of its teeth. The problem is not so much that it was written at the last minute, but that it could be no longer than three minutes in length, and it's very difficult to get all the stuff in, that needs to be there, in just three minutes. The biggest problem is that it followed straight on from the Kane death originally, so that it needed a minute – well, perhaps not even that, probably fifteen or twenty seconds – to wind down from the death to the farewell scene.

"Because we were trying to get so much in we had to cut that 'wind down'. But when Chris had done a rough cut of the episode, we all agreed that there really was too much of a jump between Kane dying and going straight into the start of that scene. When they were editing, Tony [Selby] had to come in and re-voice something else, so I added that extra linking scene between the two, namely, 'This is your new Captain

speaking,' using some spare footage, which did the stuff, it wound down the mood from Kane's death to the farewell scene."

Even in *Dragonfire*, no decision seemed to have been made between styles for *Doctor Who*, zany or scary. The story at times seemed split between two styles.

"I think by the time I was doing the re-writes on *Dragonfire* we knew what were after. To begin with we only knew generally, and early attempts didn't quite hit it. In Season 25 Andrew knew exactly what he wanted from the start and could ask writers for that."

ESTABLISHING THE DOCTOR

Sylvester's Doctor certainly seemed more established by *Dragonfire*.

"That was a problem. If it's a Doctor that you don't know, then you can't really write for that Doctor, whereas in Season 25 all the writers had seen Sylvester. They knew what his character was like and could write dialogue for him. They were able to write scenes that brought out the Doctor's personality, and we've seen the darker aspects of this coming out."

So do the Production Team now have a clear idea of what they're after with the Doctor?

"We haven't worked it out in a phrase, but at one point Andrew said it was something like a mixture of *Quatermass*, *Tin-Tin*, with touches of the Marx Brothers. There is this vein of insanity running through it. Andrew's very into comic strips. Most of the writers have read *The Ballad of Halo Jones* and we all liked it. Also, there's an overarching



Ian Briggs.

story of 'Who is the Doctor?', which was only just starting in the first season because Andrew had only just got there, that's developing and become more firmly established."

Letters to *DWM* indicate that viewers are reacting positively to the re-created sense of mystery about the Doctor's origins.

"Something which was agreed on very early on was that the first time the Time Lords were introduced it was a wonderful idea, but it had become a millstone around the neck of the programme – it really was holding it back. There was no mystery left about them. You'd lost the 'Who' in *Doctor Who* and that's what we've been wanting to put back, all the writers in the last couple of seasons. By next season we really will put the Who back in."

Ace of course, was another matter. Ian had a very clear idea about this character.

"That was easier, because I was creating a character of my own. Technically, the BBC owns the copyright on the character because both Andrew and John told me they wanted a Companion from the present day, but then they decided it would be Malcolm who would create the new Companion – at that time, his story was going to go out last. I thought, well, I still like the idea of a teenager from the present day but I can make it my character now. I can give it the personality I want. As it turned out that's the one they ran with.

"Ace is an amalgam of three specific girls. In the book acknowledgements I've actually named them, because I've plundered enough of their personality – they should at least get some credit! It was teenagers in general that I was thinking about, but there are some things that Ace does in *Dragonfire* where I could see and hear one of these three girls reacting like that in that situation."

CHARACTER BUILDING

Had Ian been involved with the way Ace's character had developed over Season 25?

"The script writers could do what they liked with it, but they were quite interested to know what I had thought. There's things I knew about Ace that haven't actually gone into the script. The more you know about a character, the more you've got to work on. It isn't true that it stifles you, knowing more about a character. It means that you start at a higher level of writing about them, and you start adding more on top of it.

"It was like that when I was doing Glitz and Mel, although there was very little with Mel that I could actually latch onto. There was a lot there with Glitz that gave me a very solid base to build up from. He's another Robert Holmes character, very nice characterisation and

a pleasure to work on – it would be arrogant to say improving it, but certainly trying to develop the bits that weren't possible in just one season.

"Robert drew in some really strong, bold brush strokes in the character, but in the two previous stories that Glitz was in there was only so much time to fill in so much detail. For me as the next writer, having got these bold brush strokes makes it a lot easier to fill in your own detail and add to it, the fine line. With an ill defined character you're thinking, what do I do with this, how are they going to react, what will they do next? You're trying to characterise cotton wool in a way."

Was that the problem with Mel, Bonnie Langford's character?

"I'm coming more and more to the conclusion that Bonnie Langford wasn't miscast, the character just wasn't properly written for her. Bonnie has a strong personality and character of her own but it wasn't Mel, and for a long running character like that you need to either create a strong character and cast the perfect actress, or if you've already got the actress, you need to build a character that uses or makes use of as much of the actress's own personality as possible. Bonnie wasn't this screaming character at all.

"I saw her recently in a Paul Nicholas show. All she was doing was a song and



dance routine, but it was very strong and very striking. I wish I'd seen it before *Dragonfire*, for Mel. It was so far away from the health freak with the fantastic memory."

FINISHING TOUCHES

There are a lot of little touches in the *Dragonfire* novelisation that there simply weren't time for in the show. Did Ian prefer working on the detail of a script, or writing the whole story?

"I write the story and the scenes follow, they're the small circles within a larger one. You can't write the detail until you've got the story – you don't know what the mood of a scene is going to be, you don't know what the velocity of the narrative is at that point, you don't know what stage the character has reached in its development. There's no idea what kind of feelings they're going to have in this scene.

"The book was fun but it was sheer hell to write, the first prose fiction I've written for a few years. As it was written partly for children, it had to be written in a style that cracked along at a fair old pace. It was hell writing it but there are some bits in it that I think touch nerves. Things with Ace, and the whole thing with the two guards who go after the creature in the second half, for me that was very interesting. They're very interesting characters. The pay off at the end feels right.

"The funny thing is that here are two baddies, they're on the side of Kane trying to kill the creature. But I hope that by the end you can understand their point of view as much as you can understand the Doctor and Ace's point of view. They're still human beings. I don't like baddies who are just two dimensional and you can write them off. Even baddies, I need to be able to like them as much as the goodies, even if I don't agree with what they're doing. I need to understand what they're doing and wish them well as human beings.

"At the time I'm writing a character, I have to identify with that character totally. I couldn't really write the dialogue otherwise – I would just be writing by numbers. Whenever I'm writing a line of dialogue I need to feel that it's *absolutely* what the character would say and it expresses their attitude and personality. Even if it's just a, 'Yes Doctor, No Doctor,' I need to feel that the character really is agreeing or disagreeing with the Doctor."

It struck me that Ian was the sort of writer you'd find sitting in the fridge trying to identify with Kane.

"Absolutely! I say the lines to myself to see if they're sayable, and also to make sure that they do say what the character wants them to say. That's my background as a drama student coming through – I'm very character orientated,

I need to know as much as the actor's ever going to know about that character, in fact more than the actor will ever know."

There had been some problems with the ending of the book.

"It's not a problem really, WH Allen just didn't like the final sentence so they cut it! The sentence was no great shakes but cutting it didn't help. I re-wrote the final few sentences and I think it's a lot better now than I originally wrote it, and a lot better than just cutting that sentence."

MINOR CHANGES

There had been some other cuts to the original draft of the novelisation.

"They were very nervous that it's a children's book. I don't know why, because there are a lot of children's books that take risks – like Judy Blume's *Forever*. Every twelve-year-old in the land must have read that. I think WH Allen would have a heart attack if anybody asked them to publish that as a children's book.

"We came to agreements on the cuts and assuming they publish the version I agreed to, I'm happy with what's going out. They were unhappy with some of the violence being too gory. My point was that violence is unpleasant and it's dishonest to show it as being pretty, but I take their point that a lot of children are going to read the novel. You don't want to go too far, so we agreed to alter them. You get the flavour of the unpleasantness without it being spelt out in detail.

"There were some things with Glitz's roguish attitude towards women that they didn't want. It wasn't just Glitz – there were one or two other things that they didn't like and changed. At one point I was describing Ace's room as a typical teenage pigsty, with discarded tights and knickers strewn all over the floor. When I got the proof copy for checking it had been changed to discarded underwear strewn all over the floor. It doesn't matter much, everyone knows what you mean when you talk about underwear and you're talking about a teenage girl! But I guess any mention of the Doctor's underpants is right out of the question!

WATCHING WITH MOTHER

"They didn't want to see things that you'd traditionally not expect to see in a children's book. Television's the same, which annoys me in a way. Fortunately, John [Nathan-Turner], along with a lot of the fans, sticks up for the programme by arguing that it's not a children's programme in the first place, it's not made by the children's department. My own view is slightly different, because I think it is



essentially a children's programme – even though I know most of the audience are adults. But I don't believe in trying to wrap children in cotton wool. And what annoys me is that not only can we not say things which *EastEnders* can say in the same time slot, but we can't even say the things which *Grange Hill* can say.

"*Doctor Who* goes out when parents can watch it as well and adults have this notion of what children ought to be like, and what children ought to be watching. *Doctor Who* has the problem that it can't really disturb this cosy adult notion of what children are like. *Grange Hill* can because not as many adults watch it. They're not going to be disturbed by it. I feel that it's a bit dishonest in a way, not on the part of the BBC, but really on the part of all adults.

"It's not just Mary Whitehouse, and people like that who come down very strongly on the violence of the thing. It means we could never really show Ace as a typical teenager. Parents and adults generally don't want to believe that that's what teenagers are going to be like, because teenagers don't behave like that when they're with their parents or with aunts and uncles – generally, they behave quite well. When they're by themselves they're quite different. But

we have to show teenagers in *Doctor Who* the way parents think teenagers are – or would like them to be – not how teenagers really are, which is a shame. I can understand it, I can see the BBC are in that position, but it's a shame. It's self-delusion on the part of adults."

But there has been a return to the scary side of *Doctor Who*. In Stephen Wyatt's *The Greatest Show in the Galaxy*, the violence has simply been shifted off screen. (The BBC received a number of complaints about the werewolf scenes and scaring kids with the clowns. One circus phoned up thanking the BBC – the story had doubled their business!)

"It's a question now of pushing things down to the subtext so you get a feel of what's going on. It's something I'm getting good at with *Doctor Who*, you get a feel of menace and danger but there's nothing there that is going to leap out from the screen and upset the parents watching and saying my children shouldn't be watching this sort of thing. So you get a feel of reality but you do it by putting things off-screen by building up atmosphere gradually, rather than showing off the violence.

"We're still putting them behind the sofa – if it doesn't have all the under 12s behind the sofa, I think we're failing in

our duty to the nation! I was behind the sofa on Saturday nights watching *Doctor Who* and it hasn't done me any harm!"

WOLF-TIME

With one successful *Doctor Who* behind him, and the novelisation now on sale, Ian is hard at work on his story for Season 26.

"*Wolf-time* is the working title, it may go all the way. I can't really give you any of the story – I can't even tell you if it's set on Earth – but I've submitted the first episode and finished complete scene breakdowns of episodes two and three, plus a scene breakdown for episode four is three quarters finished – I certainly know what happens all the way through. I'd have to, or I wouldn't have written episode one! I do know it's not going to be a comedy like *Dragonfire*.

"I did a story outline which was discussed, pulled apart then I went away and developed it into episodes. We started building up the story, then worked out the episode breakdown, putting things in order, placing the important information, then filling out the detail. The plot won't change form now.

"We've discussed the overarching story, talked it through with other writers and given each other ideas. It's a lot better than a specific narrative structure like *Trial of a Time Lord* or *Key to Time*, where you've got a specific linking story which has to be incorporated into every smaller story. It's a lot better if everyone's working on their own smaller stories, we know more or less what we're doing with the Doctor and where he's heading and we know what bits of story have been set up in Seasons 24 and 25 that we can draw on if we want to.

"Things are a lot more flexible because we don't have to use any of this if we don't want to. We won't be hamstrung by old myth or continuity, but there are these threads of story just travelling underneath. If we don't pick them up, then we don't pick them up, and they're still there for the next writer. By talking with other writers there may be something in the previous story which will go out before mine, for example, which might be nice to link in, or it might be obvious to me that if that's happening in that story, then the Doctor will react in a certain way in this story. If something's happened to him, he might refer back to it. At the same time, we're trying to do stories that don't depend on being shown in any particular sequence."

Apart from *Doctor Who*, Ian has plenty more material in the pipeline, although he's not sure whether writing for the show has helped get him more work.

"Writing *Who* gave me three screen credits and another four episodes is

another four credits. It means I've had something done, and more importantly, I've been asked back. Apart from *Wolf-time*, there's a pilot for a new series which the BBC commissioned from me which has been sitting there six months, trying to decide whether or not to go for it. There's also a very short one-off play that's just had an option taken up on it. It's a small play set in the North of England with four characters.

"I don't know about writing another *Who*. I liked having a year off and there are other things I'd like to do. Presumably, the BBC will eventually let John work on something else, and Andrew will have moved on. It could turn into a completely different programme. There were some things in *Dragonfire* that would make another story, one in particular which I'd like to follow up. But it's eighteen months away – I could be dead!"

Whatever Ian Briggs does, you can be sure that it will be done with the same idiosyncratic charm that made *Dragonfire* a success. Hopefully, *Wolf-time* will follow suit – or hirsute. Time will tell.

Dragonfire is on sale from 16th March, price £1.99. Production of Season 26 begins in April.

Interview conducted by Paul Travers.



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Nick's View



"I THOUGHT WE'D *DISPENSED* WITH THE PANTO THIS SEASON, PROFESSOR..."



SEASON 25 GUIDE



REMEMBRANCE OF THE DALEKS

The opening script by Ben Aaronovitch, in addition to all of its other qualities, was certainly one of the most ambitious of the Eighties. It was half location, half studio, featured two factions of gun-toting Daleks wreaking havoc on 1963 London, and called for an extraordinary amount of effects work.

Shooting on this first story of the Twenty-fifth Season began on location near Waterloo on April 4th last year. *Doctor Who* hit the headlines the following day when the enormous blast from an exploding Dalek set off alarms in the area. A contingent of fire engines descended on the scene only to discover it was caused by a Dalek battle raging on the streets.



The Doctor: "More than just a Time Lord."

Press attention continued with the first official photo-call of the year at the Hammersmith school later that week, and was to continue with much the same vigour for the rest of the season.

The Special Weapons Dalek was planned as a floating weapons platform with no recognisable Dalek features. Like so many of Ben's ideas, despite the highest budget, it would have cost too much to produce. The Daleks were to be Red and Blue, not Grey and White, and Ratcliffe was initially called Gummer. The name conflicted with Gilmore and had to be modified accordingly.

So many of the wonderful ideas and images that the story promised fell foul of cost and time. Many scenes, due to be shot at the junkyard and on the nearby streets, were moved into the studio. The military headquarters set was specifically created for this purpose.

Still in the junkyard, the Dalek blast that went through the Detector van windows was to have hit the side causing it to then melt. The expense of night work for some of the schoolyard scenes proved too high for the budget. Some effective direction in daytime proved a suitable substitute.

Apart from the usual topping and tailing of most scenes, mostly for reasons of pace, several 'key' moments that were planned didn't even make it onto tape. When the Doctor first opened the Hand Of Omega, he first retrieved a parcel. It was with this parcel, containing an advanced fire-arm, that he would have destroyed the surviving black Dalek at the climax of the story.

Gone too were scenes where Grey Daleks invaded the Café and killed Harry, plus a scene where the Doctor converts the Dalek Confuser into a Tracer, in order to discover the whereabouts of Ratcliffe's warehouse.

The Confuser/Tracer was to be eventually destroyed by a Dalek weapon that could fire around corners.

The Vicar, then Rev. Parkinson, had a much diminished role by the time the adventure aired. His introductory scene in episode two was dropped (he would have met the Doctor at the Café – then a teastall – in the evening), as was a further scene in episode three when he leads Ratcliffe to the Omega grave. As Ratcliffe plunged the rod into the grave, the Doctor received a telepathic warning back at the Café.

Remembrance of the Daleks was the first story of the season to be completed and the first transmitted.

REMEMBRANCE OF THE DALEKS (7H)

By Ben Aaronovitch

Four episodes.

CAST

Group Captain Gilmore	Simon Williams
Mike	Dursley McLinden
Rachel	Pamela Salem
Allison	Karen Gledhill
Ratcliffe	George Sewell
Headmaster	Michael Sheard
Harry	Harry Fowler
The Girl	Jasmine Breaks
Vicar	Peter Halliday
Embery	Peter Hamilton Dyer
Kaufman	Derek Keller
John	Joseph Marcell
Martin	William Thomas
Davros/Emperor Dalek	Terry Molloy
Dalek Operators	Hugh Spight, John Scott
	Martin, Tony Starr, Cy Town, David
	Harrison, Norman Bacon, Nigel Wild.
Dalek Voices	Roy Skelton, Royce Mills,
	Brian Miller, John Leeson
Stunt Arranger	Tip Tipping
Stunt Woman	Tracey Eddon

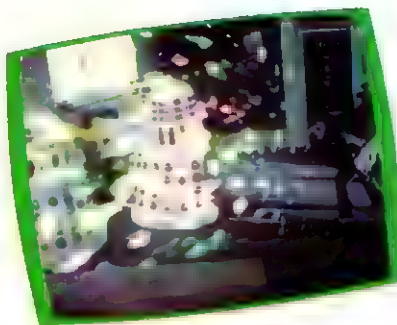
Mrs Smith, Kathleen Bidmead. Teleprinter Operator, Simon Harboro. Typists, Frances Tanner, Rebecca Knight. Dead RAF Man, Neil Lyndon Johnson. Uncle, Robin Easter. Aunt, June Easter. Undertaker, John Evans. Milkman, Richie Kennedy. Gravedigger, Ron Berry. Pallbearers, Gary Dean, Doug Starke, Colin Thomas, Colin Baldwin, Hugh Elton, David J. Ross. Association Men, Matthew King, Tommy Charlton, Alec Gifford, Steve Little. A/C Grant (RAF Truck Driver), Paul Vaughan Teague. School Teacher, Ray Martin. Police Constables, Peter Gates Fleming, Chris Andrews. RAF Men, Robert Terson, Jack Talbot, Norman Warren, Ian Bodenham, Stuart Smith, Ian Johns, Derek Van Weenan, Richard Haddon, Bill Malin, Tony Aspin, Ross Murray, David Skinner, Lee Ryan, Charles Hunter. Female Onlookers, Linda Kent, Tina Sarsfield & Child, Kelly Murray & Child, Judy Collins & Child, Ina Clare, Averil Dean, Alison McGuire, Wyn

McLeod, Selina Gilbert, Pam Wardell, Male Onlookers, Lee Towsey, Frank Novak, Peter Whitaker, Judd Solo, Ronnie Alden, Alfred Rogers, Tom Gandl, Girls, Zoe Morgan, Tamsin Breaks, Zoe Barry-Hughes, Anna Stevenson, Hero Trew.

PRODUCTION

Director *Andrew Morgan*
 Designer *Martin Collins*
 Costume Designer *Ken Trew*
 Make-Up Designer *Christine Greenwood*
 Visual Effects Designer *Stuart Brisdon*

Production Managers, *Ian Fraser, Michael McDermott*. Production Assistant, *Rosemary Parsons*. Assistant Floor Managers, *Val McCrimmon, Lynn Grant*. OB Lighting, *Ian Dow*. OB Sound, *Doug Whittaker, Les Mowbray*. OB Cameramen, *Robin Sutherland, Barry Chaston*. Vision Mixers, *Shirley Coward, Fred Law*. Technical Coordinator, *Richard Wilson*. Studio Camera Supervisor, *Alec Wheal*. Properties Buyer, *Chris Ferriday*. Studio Lighting, *Henry Barber*. Studio Sound, *Scott Talbott*. Incidental Music, *Keff McCulloch*. Film Cameraman, *William Dudman*. Design Assistant, *Brian Sykes*. Costume Assistant, *Andrew Duckett*. Dressers, *Debbie Roberts, Pippa Rowlandson, Michael Johnson, David Hughes, David Bailey*. Make-Up Assistants, *Jane Cole, Leslie Altringham, Carmel Jackson*. Floor Assistant, *Louise Percival*. Production Operatives, *Les Runham, David Dibden, John Whelton, Mark Earles, Billy Mullan*. Armourer, *Doug Needham*.



OB Recordings April 4th-13th 1988

OB Locations

Theed Street, London SE1 (Nr. Waterloo) – April 4th/5th
 Kew Bridge Steam Museum, Brentford – April 6th/7th
 Willesden Lane Cemetery, London NW6 – April 8th
 TA Hall, Acton, London W3 – April 8th (Second Unit)
 Streets Nr. BBC Kendal Avenue, London W3 – April 8th (Second Unit)
 John Nodes Funeral Service, London W10 – April 8th (Second Unit)
 St. Johns School, Hammersmith, London W6 – April 9th
 Design & Visual Effects Preparation (No Recording) – April 10th
 St. Johns School, Hammersmith, London W6 – April 11th-13th

Studio Recordings April 27th-29th 1988 – TC8

Episode Timings 24' 33", 24' 31", 24' 30", 24' 33"

Original UK Transmissions (All BBC1, 7.35pm) 5th, 12th, 19th and 26th October 1988

BARB Viewing Figures (In Millions) 5.5, 5.8, 5.1, 5.0

Audience Appreciation Figures 68, 69, 70, 72

Novelisation (Provisional) *Remembrance of the Daleks* By Ben Aaronovitch – November 1989



THE HAPPINESS PATROL

Graeme Curry's contribution certainly proved to be the most original, and somewhat controversial, story of the season. Economically directed, as ever, by Chris Clough, it was an all-studio tale, was far too long and needed much re-writing but, at the same time, a showcase of inspired casting.

Who would dare place bets that Sheila Hancock's Helen A. – an obvious parody of Prime Minister Margaret Thatcher – will not win every Best Actress award given this year? The story was the last of the four to be recorded, and when the transmission order was changed to transmit this second, it was very hurriedly assembled by all concerned.

The Kandy Man, one of the more publicised elements, was designed by Dorka Nieradzik, and realised by freelance artist Robert Allsopp. The electrics required, however, were provided



by ARTEM, the effects company formed by ex-BBC man Mike Kelt. The Kandy Man's internal robotic skeleton was by the BBC's own visual effects team – making the creature a truly collaborative effort.

The Kandy Man, at one point, while chopping ingredients for his sweets, accidentally chops his thumb off. The amusing scene concluded with him cursing and simply sticking it back on again! His last line was cut too, a poignant, 'Ah well, I gave it my best shot', before he was engulfed in fondant surprise. This particularly foul slime, also used in episode one for the execution, was actually just huge quantities of food thickening agent, dyed red.

It is interesting to note that the



backdrop to the Heath Robinson-like Kandy Kitchen set was a model, shot against blue and then paintboxed-in afterwards during post production. A number of scenes in the Kitchen were dropped, including one where Ace discovers and enters the deadly confectionary. Trevor Sigma, in order to add to his survey, was to have entered the Kitchen too but was denied an interview by The Kandy Man.

All the waiting zone sequences were to have been set in a prison complex called Arcadia. The set proved to be one too many and the scenes transferred and were re-written for The Waiting Zone.

Susan Moore, who'd previously worked on last season's *Delta and the Bannermen* and *Dragonfire*, was responsible for the very effective masks worn by the Pipe People. These dwellers of Terra Alpha were originally envisaged as puppets, an idea that was thrown out at the planning stage. Susan also made Fifi, Helen A.'s furry sidekick, of which three versions were made, each requiring four people to operate.

'Bootsie and Ferret' were the curious Hells-Angel type people who supplied the customized Happiness Patrol vehicle and the smaller go-cart. The Patrol fun-guns were actually the same guns used in *Silver Nemesis*, but added to and sprayed a different colour. The only model work of the story, the shuttle leaving the planet, was shot on film at the back-lot at Elstree, at the same time as a larger session for work in the preceding *Silver Nemesis*, and then treated in video effects.

Other scenes to go from the much over-length submission included Helen A.'s introductory scene. She and Joseph C. were to have been listening to one of her broadcasts urging citizens to put the killjoys out of their misery.

Susan Q.'s first scene is missing too. She is escorting Ace down one of the nameless streets and, on hearing Earl's trumpet playing, admits she used to

have a collection of Blues records, possession of which meant she was demoted down the ranks of the Happiness Patrol.

A scene where Ace meets Fifi in Helen A.'s office is lost, as is some very clever dialogue from the two snipers (Sid S. and Stan S.). They discuss the films that they've both watched recently and consider them becoming too predictable – the heroes are always female and the endings are always happy!

The climax to episode two was notably different from its intended format. It was first to have been the scene where Daisy K. leads Ace and Susan Q. to the forum with the rousing, yet sinister words, 'It's showtime girls!'

THE HAPPINESS PATROL (7L)

By Graeme Curry

Three episodes

CAST

Helen A.	Sheila Hancock
Joseph C.	Ronald Fraser
Daisy K.	Georgina Hale
Priscilla P.	Rachel Bell
Gilbert M.	Harold Innocent
Trevor Sigma	John Normington
Susan Q.	Lesley Dunlop
Earl Sigma	Richard D. Sharp
Harold V.	Tim Barker
Silas P.	Jonathan Burn
Kandy Man	David John Pope
Killjoy	Mary Healey
Forum Doorman	Tim Scott
Snipers	Steve Swinscoe, Mark Carroll
Wences	Phillip Neve
Wulfric	Ryan Freedman
Newscaster	Anne Hulley
Execution Victim	Cy Town

Pipe People, Steven Martin, Charles Martin, Bilent Hassan, Lee Pearse. Happiness Patrol, Julie Lawrence, June Easter, Carole Mudie, Argie Alaime, Heather Downham, Olwyn Atkinson, Selvia Gilbert.

PRODUCTION

Director	Chris Clough
Designer	John Asbridge
Costume Designer	Richard Croft
Make-Up Designer	Dorka Nieradzik
Visual Effects Designer	Perry Brahan

Production Manager, Gary Downie. Production Assistant, Jane Wellesley. Assistant Floor Manager, Lynn Grant. Vision Mixer, Shirley Coward. Camera Supervisors, Alec Wheal, Geoff Clark. Properties Buyer, John Charles. Lighting, Don Babbage. Sound, Scott Talbott, Trevor Webster. Video-tape Editor, Malcolm Waiver. Incidental Music, Dominic Glynn. Design Assistant, Phillip Harvey. Costume Assistant, Leah Archer. Dressers, Michael Johnson, Debbie Roberts, Robin Smith. Make-Up Assistants, Jayne Buxton, Sara Ellis, Mark Phillips, Renate Strickland-Loeb. Floor Assistant, Alex Starr. Production Operative, Tony Sargent. Visual Effects Assistants, Paul McGuinness, Mike Tucker, Alan Marshall.

Studio Recordings

July 26th-28th 1988 – TC3
August 10th/11th 1988 – TC8

Episode Timings

24' 30", 24' 28", 24' 25"

Original UK Transmission

(All BBC1, 7.35pm)
2nd, 9th and 16th November 1988

BARB Viewing Figures

(In Millions)
5.3, 4.6, 5.3

Audience Appreciation Figures

67, 65, 65

Novelisation

(Provisional)
The Happiness Patrol By Graeme Curry
– December 1989



SILVER NEMESIS

Nemesis was the all-location story billed as the Silver Anniversary celebration. Its first episode was engineered to fall on the 23rd November, and featured slightly re-designed Cybermen – not seen for four years. Again, it was an incredibly long script which needed pruning and was another marvellous opportunity for the visual effects boys to get stuck in.

The order of the scenes at the beginning of episode one was swapped – the comet in space was originally imagined by writer Kevin Clarke as the opening moments. The sequence was shot on 16mm film by Bill Dudman, initially against black, then copied onto video, and treated in the video effects workshop to add the starry background.

The comet was also originally supposed to land at night at the Hangar location (originally a building site) which has since been demolished. The jazz sequence with Courtney Pine was meant to be second, then Lady Peinforte's establishing scene and then onto De Flores's South American Villa. Paintbox was used to great effect here, as well as to obscure modern details on Lady Peinforte's 17th Century house and to help disguise the fact that the scenes were shot in pouring rain.

The dialogue and action that took place on the river bank was originally meant for an interior TARDIS scene. The ghetto blaster, re-introduced after its demise in *Remembrance*, was, in effect, to replace the role of the scanner and console.

Although the Cybermen didn't actually appear until the close of the first episode, an earlier scene was devised to hint at their imminent arrival. After attacking the Doctor and Ace, the Walkmen were to have been re-programmed by a hidden figure possessing a suspiciously large shadow and silver fist.

The explanation of how The Doctor escaped the Queen's security men was cut too. He hypnotised them with the specially re-designed TARDIS key; unfortunately, every other instance in which it made an appearance was cut too, so it was never actually seen. When running through the house, on the way back to the TARDIS, our pair pass an Eighteenth Century portrait of Ace in period dress. This is much to Ace's confusion and the Doctor explains that it is from an adventure in their future! The painting was realised by Designer John Asbridge, and still exists. Somewhere.

The Cyberfleet sequence was made using a single model shot from various viewpoints and then transferred onto Paintbox where they were collaged into a single view. The pulsing lights were added using Paintbox animation.



The Cybership explosion used a model filmed on the backlot of Elstree which then cut to a full-size, controlled petrol explosion. The explosion in the crypt was shot on the same day. The model was 'matted' onto full-size door sequences – some of which were shot and not used. The Cybership landed a second time and the sequence when they emerge carrying a Cyberscope, was cut. During the actual landings the ship was intended to be invisible and would then 'appear'.

The Cyberguns were a brand new design involving no special effects. They utilised pyrotechnics and operated on a single or rapid-fire mechanism.

Visual Effects Assistant Paul McGuinness (Drathro in *The Mysterious Planet*) donned a Cyber-costume for some of the more 'effective' death scenes throughout. The Cyberleader's death is of note because the shot of Lady Peinforte's man, Richard, plunging the arrow into his chest-unit was recorded at Greenwich, but his subsequent collapse to the floor wasn't shot until Arundel a week later. It was a particularly tight frame of the crypt floor.

Several further cutaway scenes of Cybermen firing guns and dying were done at Arundel as inserts into the encounter with Ace in episode three and for the battle sequence at the start of episode two.

The very effective 'glow' of the valdium (originally Makarianite) bow and arrow, and indeed the statue, was achieved using a process called FAP (Front Axial Projection). It's a highly reflective material reflecting light back along the exact plane from which it came – in this case mounted around the lens of the camera.

A large part of episode three was lost

involving the reason as to why Karl and De Flores suddenly appear part-cyberised. As they escape from the crypt the first time, Karl trips De Flores and hands him over to the Cybermen requesting to become like them. Karl later kills his Cyberguard and frees his leader, his betrayal having been a simple ruse to fool their captors.

During the closing moments, Mrs. Remington (originally Miss Hackensack) was to have been seen taking pictures of the comet taking off. Very American!

SILVER NEMESIS (7K)

Working Title
NEMESIS

Three episodes.

CAST

De Flores	Anton Diffring
Lady Peinforte	Fiona Walker
Richard	Gerard Murphy
Karl	Metin Yenal
Mathematician	Leslie French
Mrs. Remington	Dolores Gray
Cyber Leader	David Banks
Cyber Lieutenant	Mark Hardy
Cybermen	Brian Orrell, Chris Chering, Symond Lawes
Security Guard	Martyn Read
Jazz Quartet	Courtney Pine, Adrian Reid, Ernest Mothle, Frank Tontoh

Cybermen, Danny Boyd, Scott Mitchell, Bill Malin, Tony Carlton, Paul Barrass. Paramilitaries, Jon Baker, Steve Ausden, Sean Barry-Weske, Andrew Searle, David Howarth, Julian Radmond, Keith Harvie, Jamie Durdy, Sean McCrory, Jack Talbot. Walkmen, Dave Ould, John Ould. Policemen, Christian Fletcher,

◀ *Daryl Brook, Anthony Gilding. The Queen, Mary Reynolds. Hitchhiker, Ricardo Mulhall. Gardener, Terry Duran. Maid, Jacquella Tew. Security Man, Derek Van Weenan. Tourists, Andrew Morgan, Peter Moffatt, Fiona Cumming, Ian Fraser, Nicholas Courtney, Kevin Clarke, Stephen Wyatt, Graeme Curry, Jane Busby, Sharon Granville, Katy Jarrett, Sandra Granville, Audrey Joyce, Gary Webb, Kathleen Bidmead, Pat Worth, John Lewery, Tony Stewart.*
Stunt Arrangers, *Paul Heasman, Nick Gillard.*

PRODUCTION

Director *Chris Clough*
Designer *John Asbridge*
Costume Designer *Richard Croft*
Make-Up Designer *Dorka Nieradzik*
Visual Effects Designer *Perry Brahan*

Production Manager, *Gary Downie.*
Production Assistant, *Jane Wellesley.*
Assistant Floor Manager, *Lynn Grant.*
Incidental Music, *Keff McCulloch.* Lighting, *Ian Dow.* Sound, *John Nottage, Scott Talbott, Trevor Webster.* Cameramen, *Barry Chaston, Alan Jessop.* Vision Mixer, *Barbara Gainsley.* Engineering Manager, *Brian Jones.* Properties Buyer, *John Charles.* Film Cameraman, *William Dudman.* Paintbox Artist, *Jim McCarthy.* Design Assistant, *Phillip Harvey.* Costume Assistant, *Leah Archer.* Dressers, *Riley Clark, Michael Johnson, Debbie Roberts.* Make-Up Assistants, *Jayne Buxton, Sara Ellis.* Trainee/Runner, *Jeremy Fry.* Production Operatives, *Lee Runham, Derek Waite, Ken Robins, Mickey Cox.* Visual Effects Assistants, *Paul McGuinness, Mike Tucker, Russel Pritchard, Alan Marshall.* Armourer, *Doug Needham.*



OB Recordings

June 22nd – July 5th 1988

OB Locations

Greenwich Gas Works (Disused), London SE10 – June 22nd-24th

Day off – June 25th

Arundel Estate, Sussex

a) Tree;

b) Secret Entrance; and

c) TARDIS in Valley – June 26th

Arundel Castle, Sussex – June 27th

Arundel Estate, Sussex

a) Crypt;

b) Field;

c) Forest;

d) Arundel Castle; and

e) Estate Roads/Limo. – June 28th-30th

St. Mary's, Bramber, Sussex – July 1st

Casa Del Mar, Goring-by-Sea, Sussex – July 2nd



Days off – July 3rd/4th

Black Jacks Mill Restaurant, Harefield – July 5th

Episode Timings

23' 31", 24' 14", 24' 36"

Original UK Transmissions

(All BBC1, 7.35pm)

23rd, 30th November and 7th December 1988

BARB Viewing Figures

(In Millions)

6.1, 5.2, 5.2

Audience Appreciation Figures

71, 70, 70

Novelisation

(Provisional)

Silver Nemesis by Kevin Clarke – January 1990



THE GREATEST SHOW IN THE GALAXY

The *Greatest Show in the Galaxy* came about when John Nathan-Turner asked Stephen Wyatt to write a story set in a Circus. The fact that this story, by far the best of the season, was ever completed at all is one we should all be thankful for. There was a point, in the middle of production, when the story *was* actually cancelled. John Nathan-Turner, as he has done so many times before, took a stand and the programme was re-instated.

The location work had already been shot when, on the eve of the first studio recording block at Television Centre, all the studios were suddenly declared out of service. An alternative site was frantically sought on BBC premises and the huge Car Park at the BBC's Elstree Centre eventually proved suitable.

A genuine tent was used to give a much greater effect and atmosphere to the production than could ever have been achieved in the studio. As a result, more recording days were required to complete the bizarre tale. Four rehearsal days for the story recorded next, *Silver Nemesis*, were lost. *Greatest Show* was recorded second, and not last, as the final transmission order would otherwise indicate.

The swap caused some continuity problems, not least that Ace can be seen wearing Flowerchild's ear-ring (originally to have been a bangle) throughout *Silver Nemesis*.

Ironically, considering all the contrary circumstances with which the story was burdened in its production, the plot remained the most structurally sound, and had the fewest changes made to it. Mags' home planet was to have been the strangely named MacVulpine and not Volpana. Also the buried robot had scripted dialogue and would have begged passers-by to release him.

After the first encounter, Mags and The Captain drove off and left the Doctor and Ace to walk. They then discover the bus and meet up again – the bridging scene was lost. The opening TARDIS scene was to have included the Doctor attempting repairs on the ship.

Episode one's ending should have been the Chief Clown beckoning the Doctor and Ace into the Circus. This scene was, instead, during the opening moments of episode two. Also, one of Whizzkid's familiarly annoying moments was lost. At the end of the scene where the Chief Clown panics to Morgana and The Ringmaster as they run out of acts, Whizzkid pushes in and asks for their autographs!

Ace and Deadbeat's original method of escape from the circus site was going to be Nord's bike. However, they couldn't

get it to start. The bike was supplied by the same strange couple that helped on *The Happiness Patrol*.

The Gods in episode four were made, again, by Robert 'Kandy Man' Allsopp and the little girl was originally given the name Sandra.

The very last line of the season, as it turned out, changed in editing. The Doctor refers back to one of Morgana's earlier comments. It was to have closed with, 'Someone down there once said everyone has to hang up their travelling shoes and stop wandering sooner or later. Maybe I'm just the exception that proves the rule.'

THE GREATEST SHOW IN THE GALAXY (7)

By Stephen Wyatt

Four episodes.

CAST

The Captain
Mags
Ringmaster
Stallslady
Chief Clown
Morgana
Bellboy
Whizzkid
Nord
Flowerchild
Deadbeat/Kingpin

T.P. McKenna
Jessica Martin
Ricco Ross
Peggy Mount
Ian Reddington
Deborah Manship
Christopher Guard
Gian Sammarco
Daniel Peacock
Dee Sadler
Chris Jury



Bus Conductor *Dean Hollingsworth*
 Dad *David Ashford*
 Mum *Janet Hargreaves*
 Little Girl *Kathryn Ludlow*
 Tumbling Clown *Alan Heap*
 Clowns *Paul Sadler, Phil Sadler, Patrick Ford.*

PRODUCTION

Director *Alan Wareing*
 Designer *David Laskey*
 Costume Designer *Ros Ebbutt*
 Make-Up Designer *Dee Baron*
 Visual Effects Designer *Steve Bowman*

Production Managers, *Suzanna Shaw, Gary Downie, Ian Fraser.* Production Assistant, *Alexandra Todd.* Assistant Floor Managers, *David Tilley, Duncan McAlpine.* Incidental Music, *Mark Ayres.* OB Lighting, *Ian Dow.* OB Sound, *Doug Whittaker.* OB Camera-man, *Barry Chaston, Alan Jesop.* Technical Co-ordinators, *Michael Langley-Evans, Richard Wilson.* Studio Camera Supervisor, *Alec Wheel.* Properties Buyer, *Bob Blanks.* Studio Lighting, *Don Babbage, Henry Barber.* Studio Sound, *Scott Talbott.* Design Assistant, *Julia Gresty.* Costume Assistant, *Sarah Jane Ellis.* Dressers, *Michael Johnson, Debbie Roberts, Tim Bonshaw.* Make-Up Assistants, *Mark Phillips, Helen Johnson, Sunetra Sastr, Cathy Harris, Kathy Harris.* Production Operatives, *Vic Young, Neville Kuhn, Jeff Howe, Pat O'Connell.* Visual Effects Assistants, *Mike Tucker, Jim Lancaster, Biddy Palmer, Tony McKillop, Dave Wells, Dave Necker.*

OB Recordings

May 14th-18th 1988

OB Locations

Skidders Road, Warmwell Quarry, Dorset - May 14th 15th
 Circus Site, Warmwell Quarry, Dorset - May 16th
 Golden Pond, Warmwell Quarry, Dorset - May 17th
 Blue Lagoon, Warmwell Quarry, Dorset - May 18th

Studio Recordings

June 6th-10th - Elstree Car Park
 June 15th/16th - Elstree Car Park
 June 18th - Elstree Car Park

Episode Timings

24' 33", 24' 20", 24' 30", 24' 24"

Original UK Transmission

(All BBC1, 7.35pm unless indicated)
 14th, 21st, 28th (7.40pm) December 1988 and 4th January 1989

BARB Viewing Figures

(In Millions)
 5.0, 5.3, 4.8, 6.6

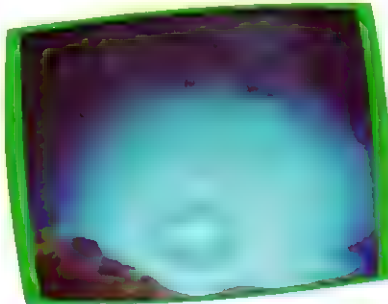
Audience Appreciation Figures

68, 66, TBC, TBC

Novelisation

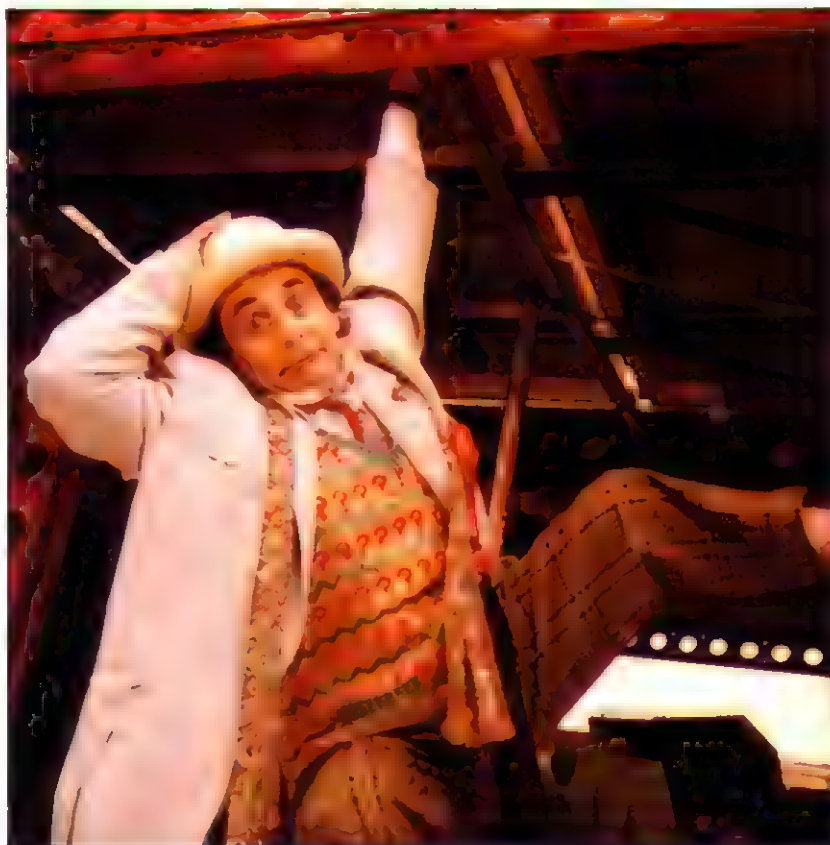
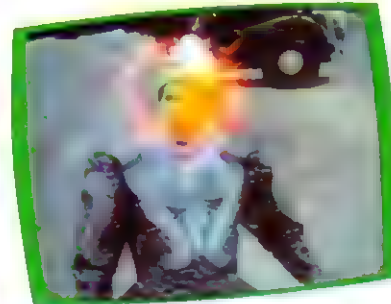
(Provisional)

The Greatest Show in the Galaxy By



Stephen Wyatt February 1990

Article compiled by John B. McClay, with thanks to the Doctor Who Production Office,

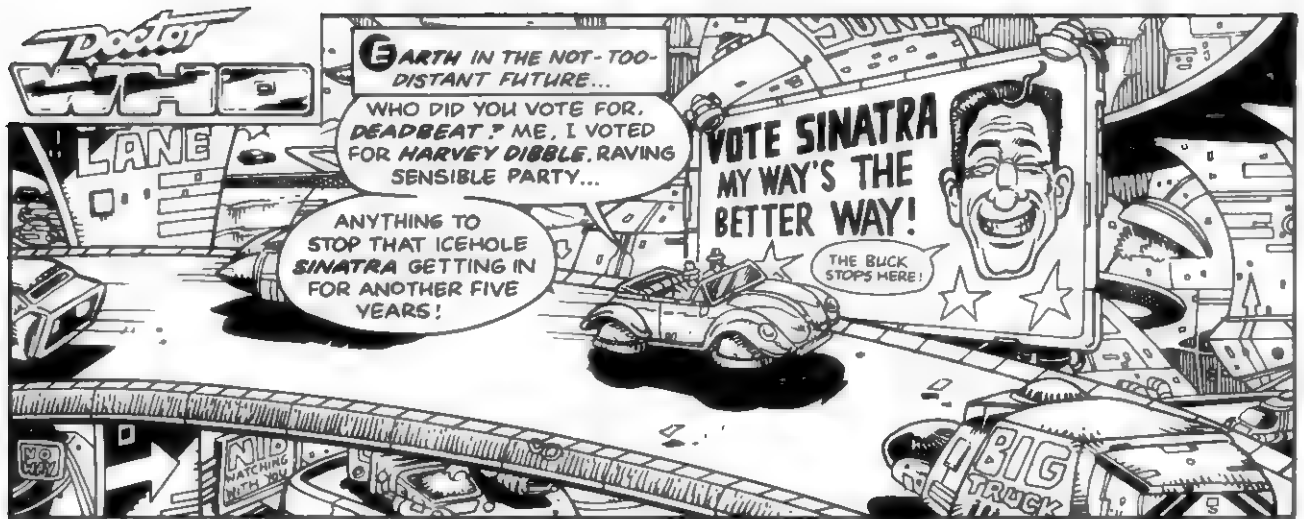


During recording of *Greatest Show*, Sylvester McCoy hangs around for photographs. He was 'posing' for the final work that went into the DWM subscription poster by John Higgins.

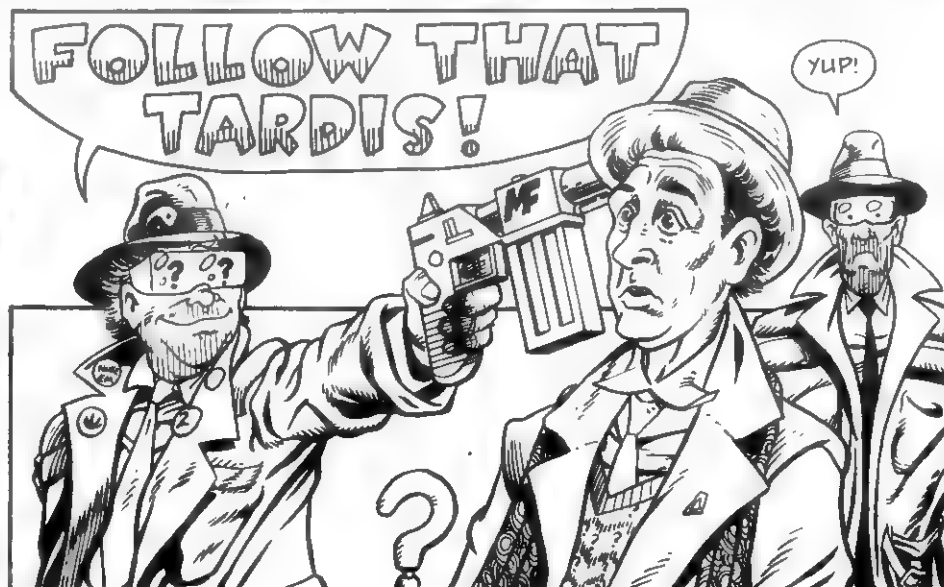
SERIES CREDITS

Producer	John Nathan-Turner
Script-Editor	Andrew Cartmel
Production Associate	June Collins
Finance Assistant	Hilary Barratt
Producer's Secretaries	Kate Easta, Lorraine Godding
Theme Music Composed By	Ron Grainer
Theme Arrangement	Keff McCulloch
Graphic Designer	Oliver Elmes
Computer Animation	CAL VIDEO
Special Sound	Dick Mills
Video Effects	Dave Chapman
Video-tape Editor	Hugh Parson

The Doctor was played by Sylvester McCoy.
 Ace was played by Sophie Aldred.



Script **JOHN** ■ Art **ANDY/JOHN/KEV/DOUGIE** and **DAVE** ■ Lettering **BAMBOS** ■ Editor **RICH**





THIS LITTLE PHOSPHOROUS GRENADE SHOULD SHED SOME LIGHT ON THE MATTER...IT'LL FLUSH THAT TOILET OUT IN NO TIME!

STOP! YOU CAN'T DO THAT! WE'VE GONE BACK IN TIME, YOU'LL MESS UP THE CONTINUUM!

EL APE...

...THAT'S NOT A GRENADE, IT'S A MINI NUKE!

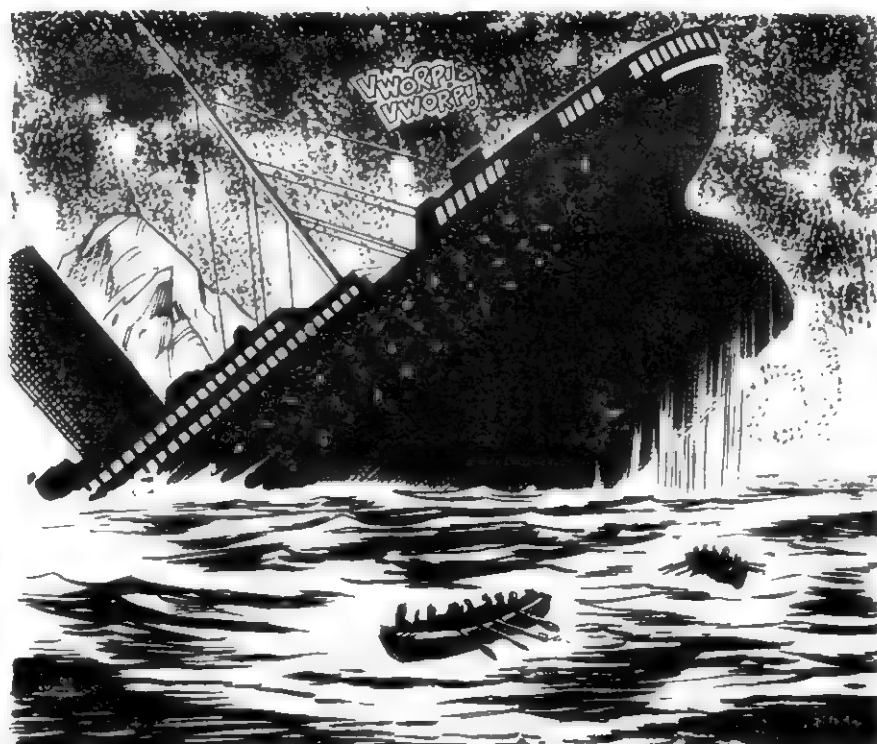
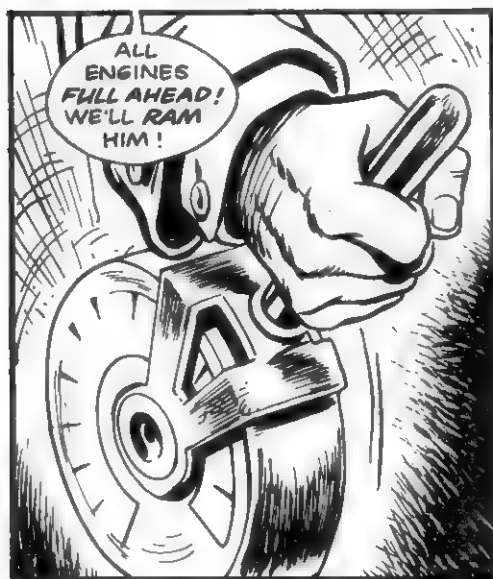
GANGWAAAY!!

KABOOOOOMSKI!!

NOPE! HE'S NOT HERE... LET'S GO!

GORKY ZET FOOSKY WEXT DOSK ?!







OH NO! THE EXPLOSION HAS DESTABILISED THE DIMENSIONAL INTERFACE OF HIS TARDIS...



AH HA! YOU CAN HIDE BUT YOU CAN'T RUN! NOW WHERE'S MY COMPENSATION! I LOVE THAT CAR, YA KNOW!

COME ON, LET'S GO!

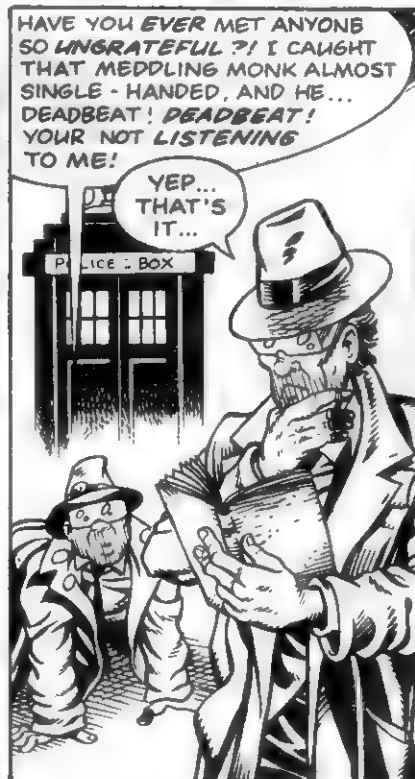
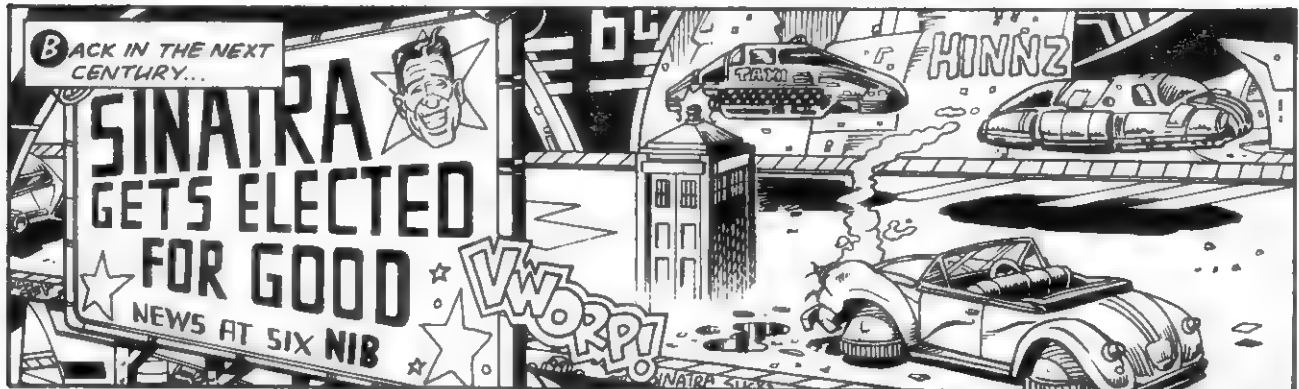
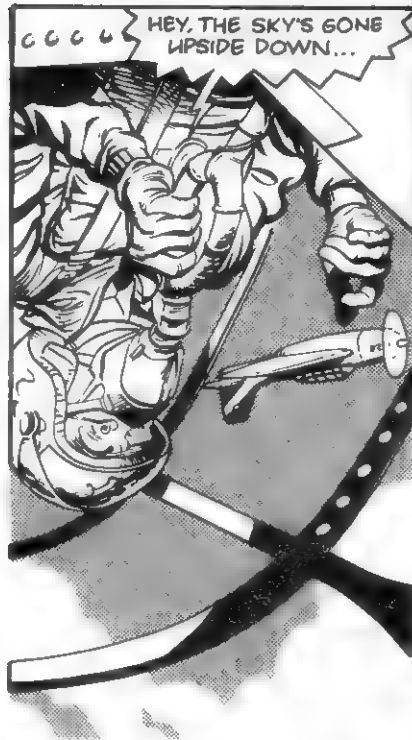
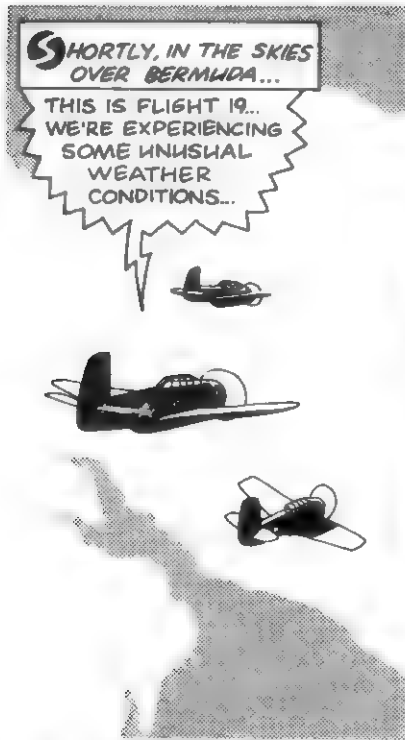
SORRY, DOC... BUT I'M NOT MOVING FROM THIS SPOT UNTIL SOMEONE COUGHS UP!



EL APE, YOU'RE BECOMING A DRAG!

SOMEONE'S GOT TO PAY! I DON'T CARE WHO!





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PATRICK SMITH - Belfast - Send us your full address, urgently, regarding your letter.

NEMESIS - GREAT!

I just saw *Silver Nemesis*, one of the new season's programmes and part of New Zealand's 25th Anniversary *Who* celebrations. I thought it was great, lots of action, great incidental music and great special effects. I really like Sylvester McCoy as the Doctor, I think he'll go far. Ace was good too.

More stories like *Silver Nemesis* and *Doctor Who* will last for another 25 years. We also saw *Revelation of the Daleks* - I thought Colin Baker was good as the Doctor, too.

Jason Keen,
Opoho,
New Zealand.

SCARY STUFF!

Season 25 has been wonderful. I just watched part three of *The Greatest Show in the Galaxy* and it is difficult to remember a story with so much spine chilling suspense and in places, absolutely scary parts. The clowns were really creepy and Ian Reddington is perfect in his part as the Chief Clown. The story really speeded up and I can't wait for the conclusion.

I have to admit that last year I was very disillusioned with *Doctor Who* and I thought Sylvester McCoy was treating it like a comedy role - but now I am completely eating my words and accept him totally as the Doctor. Long may he continue. Just one complaint - please, let's have a longer series!

Andrew Ballance,
Gnosall,
Staffordshire.

THE GREATEST SHOW

The silver anniversary season is over, and as a viewer of *Doctor Who* since Season Six, I can honestly say it has been one of the most heartening and entertaining. Why? Perhaps because it has finally got through to the powers-that-be that to satisfy most fans most of the time, variety is the spice of life. For those harping on about the decline of the series since Tom Baker, there were once again Daleks trundling around London, Cybermen stalking the Earth, historical characters in period costume à la William Hartnell, and a re-emphasis of those 'mysterious' qualities surrounding the Doctor so beloved by Verity Lambert and company, which had us asking again for the first time, 'Just who is the Doctor?' by the end of *Silver Nemesis*.

For younger and forward-looking viewers, often less enamoured with the nostalgic elements, there were new worlds, boldly original adversaries like the Kandyman, android clowns, stone-gods and wolf-girls and best of all, the consolidation of Sylvester McCoy as the Doctor, now fully and marvellously in his stride after the wobbly start in Season 24.

So the outlook is good, great, in fact, with Season 25 holding something for everyone. A chance for us to learn new things about the Doctor and watch the series branch out, whilst not forgetting its roots. No wonder the BBC has awarded the series a guaranteed budget and promise for Season 26. *Doctor Who* is credible once more as a family show, and yes, the 'magic' really has returned.

Tony Roach,
Whitby,
North Yorkshire.

OR IS IT...

Looking back on Season 25, I can see a renewed effort by the production team to improve *Doctor Who*. Excepting indiscretions, like

the take-off from the hanger by the *Nemesis* comet, they undoubtedly succeeded.

Yet, underneath the glossy, enjoyable surface lurk unscrupulous, pixie-like creatures called plots, who don paper-thin disguises and have a merry time laughing at their own absurdity.

Remembrance of the Daleks and *Silver Nemesis* utilised the same plot, but with different characters. *The Happiness Patrol* was routine 'Power to the People, end dictatorship' nonsense. Sadly, my favourite story, *The Greatest Show in the Galaxy*, had the weakest plot of all, for the *Psychic Circus* was, quite literally, mere entertainment.

A season has consisted of four stories for the past three years so it's surely not too difficult to squeeze a riveting plot out of the many available writers around?

One last point. Let's have something not seen for over a decade for Season 26 - a wholly original run, with no returning foes. Both the Daleks and the Cybermen had no good reason to be in Season 25, except for celebratory purposes. One or the other, if either, would have sufficed.

John Ross,
Johnstone,
Renfrew District.

THANKS!

I would just like to use *Doctor Who Magazine*, if I may, to say three words to all involved in the making of Season 25.

Thanks very much!

John Guilor,
Castleford,
West Yorkshire.

BBC REPEATS

Please could the BBC repeat some of the most famous *Doctor Who* stories now this season's stories have ended? Ones which I think should be shown are *The Ark in Space*, *The Chase* and *The Tomb of the Cybermen* [this story is still missing - Ed.] Even though two of these are black and white I think they would be a hit, as *The Seeds of Death* video is very good. They'd also be a hit because they both have Daleks and Cybermen in them.

Christopher Green,
Guernsey,
Channel Islands.

K9 ON VIDEO?

Out of the ten videos advertised by Gold Distribution Ltd in *Issue 144*, do any feature K9? I'd like to send off for one featuring him because I

haven't seen him since he was last on tv.

Matthew Putnam,
St. Albans,
Herts.

No K9 videos yet Matthew, although *The Five Doctors* featured the mechanical dog briefly. Further video releases are provisionally planned for later this year, but titles have yet to be officially announced.

HEY!

Isn't it about time for Programme Guide Three!

Peter K. Pachal,
Edmonton,
Canada.

A new edition of the Programme Guide is in preparation, for release by Target later this year.

MORE DETAIL!

There is too much comic strip in the Magazine when more comment on new or old episodes is required. For example, eight sides of comic but one paragraph about John Nathan-Turner staying on (*Issue 145*) - this surely is relevant to the programme? More relevant than a cartoon, anyway! And two photos for who is the movie Doctor - really! Let's have more detail. Much more.

Richard L.J. Pett,
Matlock,
Derbyshire.

There is no more detail on the film, yet. All press reports on it so far have proved almost entirely erroneous, which is what we were trying to reflect, but not emulate.

BEST TURKEYS

I enjoyed *Issue 144's* 25 Years of *Turkeys*. It's about time that some of us realised that even the best television show can have bad episodes every now and then, and that these aren't confined to the much-berated JN-T era. *Doctor Who* has survived for 25 years despite occasional 'turkeys', and I am sure it will continue to do so.

Doctor Who is not in decline. It is suffering the same problem it has always had: an occasional badly-written script blown out of proportion by fans who cannot accept imperfection in their favourite show. I love the programme, but I accept the fact that not every story can be perfect. True fans have learnt by now to take the good with the bad. I shall continue to do so always.

As for the article, I thought every story deserved to be there except for *Invasion of the Dinosaurs*,

which I liked in spite of the terrible effects. I do, however, think that the list should have been lengthened to include *Timelash*, *The Romans*, *Destiny of the Daleks* ... and more. I note none of Peter Davison's stones have made either your or my 'Turkey' list. Let's see ... who was producer during those turkey-free years?

Felicity Kusnitz,
Marblehead, MA,
USA.

GREAT NEW STYLE

I have just read *Issue 145*, and, in short, it's brilliant. The newish style is great, the interview with Terry Nation was good, no, very good, and the strip was OK. Onto Season 25...

Remembrance: it was brilliant. The acting between Sylvester McCoy and Sophie Aldred is really good. The special effects, such as seeing through the eyepiece, was great. Overall it was a good old adventure. Dare I say classic?

The Happiness Patrol: I have mixed feelings about this one, but it was original. Fifi looked great and the Pipe people were interesting creations. The programme was not nearly as good as its predecessor, but interesting nonetheless.

Silver Nemesis: the Cybermen are back! Yaaaay! The battles were good, but more importantly, I thought it had a strong story going for it. The silver baddies seemed a bit back stage, but I liked the three part anniversary story overall.

The Greatest Show in the Galaxy: this was about four times better, in my opinion, than last season's *Paradise Towers*. Mags the werewolf was brilliant and I really enjoyed the scene with the Doctor doing his magic tricks for the gods of Ragnarok.

I enjoyed the season and preferred it to Seasons 22 and 23. I can't remember Season 22 clearly, but I think 25 was probably just as good.

Philip Bailey,
Bournemouth,
Dorset.

THE VIDEO COMPETITION WINNERS

We had over 1000 entries for the *Terror of the Zygons/The Talons of Weng-Chiang* BBC video competition, a record in recent years for a *DWM* Competition. The *Terror of the Zygons* winners were: Carl Hodgson, Farmworth, Bolton; Graham Stephen, Dundee; Rupinder Gill, Wolverhampton; John-Paul Fitzpatrick, Saltcoats, Ayrshire; Alex Taylor, Moortown, Leeds; Zeno Collins, Lowestoft,

Suffolk; Richard Spain, Penzance, Cornwall; Andrew Ballance, Stafford; Ian Wheeler, Sheffield; Dan and Steve, Leicester; Stephen Cranford, Worthing, Sussex.

The *Talons of Weng-Chiang* winners were: Nigel Richardson, Sutton, Surrey; Ruth Storey, Hartmill, South Yorkshire; Alex Taylor, Moortown, Leeds; John Keable, Lowestoft; David Setters, Guernsey; Martin Ramsdin, Gosport, Hants; David Hammond, Haddenham; Jason Tyn, Louth, Lincolnshire; Mr Steve Phythian, Bolton; and Joe Conlon, St. Paul, Minnesota, USA.

Congratulations to all the winners. Be sure to watch out for our next big BBC Video Competition in *Issue 150* of *Doctor Who Magazine*!

DATA COILS

Postcards ONLY, plus full addresses, age and brief details of interests. Letters to this section will be given to the Nemesis statue. People complaining about "stupid one-liners" are spoiling my fun.

GARY CLARKE Halcyon, Lauerington Common, Wisbech PE13 5BP. Seeks pen-pals of any age, who are mad on *Doctor Who*. Will reply to every letter.

LESLIE EAVES 32 Whitlow Lane, Moulton, Nr. Northwich, Cheshire CW9 8QN. 17-year-old male seeks male/female interested in *Star Wars*, *Who*, and the science fiction and fantasy genre. Seeks correspondence from all over the Universe. (Even Penge?)

JAMES FAIRWEATHER 54 Moira Terrace, Edinburgh, Scotland EH7 6RY, would like to hear from anyone, anywhere who shares a mutual interest in *Doctor Who*.

MARGIE FERGUSON 46 Broughton Road, South Shields, Tyne & Wear NE33 2RP, England. 22, likes Troughton, Baker, Cybermen and ice hockey (no Wasps!), would like to hear from Canadians. Don't forget the Bessies.

DAVID HAMBLIN 133 Grange Road, Rushall, Tunbridge Wells, Kent TN4 8PU. 20, seeking pen friends who like all aspects of *Doctor Who* (including post-Tom Baker).

SIMON HEALY 29 Holland Road, Pevensey, Plymouth, Devon PL3 4PQ. 11, seeking pen-pal of similar age from Devon or Cornwall. Interested in the Fourth Doctor and the Master.

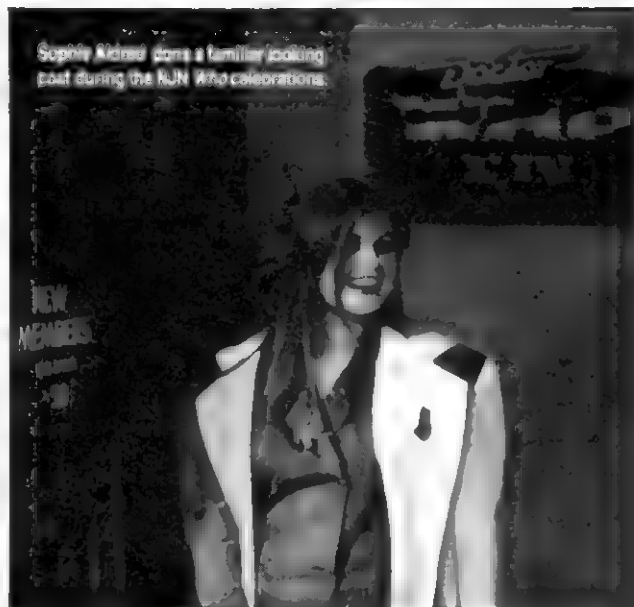
DAVID METCALFE 102 High House Close, Chaddington, Oldham, Lancs OL9 8LP. 23, long time fan wishing to hear from anyone interested in the series with a view to co-editing a new fanzine, if possible.

MARK SPENCER 20 Marina Avenue, Litherland, Liverpool L21 7PF. 15, seeks female who is into *Doctor Who* and V. *James Earl Ray*.

VICKI VRINT 81, Woodlands Avenue, Emmsworth, Hants PO10 7QD. 15, seeks pen-pals of any age, male or female, anywhere in the world. Pen pals must be mad about "every side of *Doctor Who*."

STUART WILLIAMSON 41 Merlin Way, Firth Park, Sheffield S5 6SS. 15, seeking pen-pal of similar age, male or female. Preferably in Sheffield area, but anywhere will do.

U.S. EYE



Although the 25th anniversary of *Doctor Who* was formally commemorated on November 23rd, the celebration started a few days early for a group of American fans. On November 19th, PBS station New Jersey Network sponsored a day long anniversary celebration, which started with a mini convention (featuring Sylvester McCoy and Sophie Aldred as guests), and culminated in a five hour *Doctor Who* marathon, including *Dragonfire*, *The Five Doctors*, and *The Making of Doctor Who*, a special produced by NJN.

The one day event was organized by New Jersey Network as a means of reaffirming their commitment to *Doctor Who*, which has been running on NJN since 1983. The station has often been among the first to purchase the new seasons in the United States, and has produced no less than three specials devoted to the programme.

The convention, held at the Marriott Hotel, in Newark, New Jersey opened with a "meet the guests" reception, where fans were able to meet Sylvester and Sophie in an informal atmosphere. The reception was followed by the premiere of *The Making of Doctor Who*, which documents the filming of the story *Silver Nemesis* last summer.

After lunch, Sylvester McCoy and Sophie Aldred took the stage, to the delight of the sold out crowd, answering questions and entertaining the fans for over an hour.

Although both guests were relatively tight lipped about the new season, Sylvester stunned the crowd with the news that John Nathan-Turner would be returning to produce the 26th Season of *Doctor Who*.

Following an autograph session and a fan panel, the convention ended with the guests returning to draw the winning tickets to a special raffle - the grand prize winner received an all expenses paid trip to London, while second prize winners were invited to a private Sunday brunch with the guests.

After the convention, several dozen volunteers made their way to NJN's Newark studio for the *Doctor Who* marathon. The programming was punctuated by a number of breaks in which the guests appeared on the air to solicit pledges from viewers, which were then phoned in to the volunteers. As the evening wore on, the breaks became progressively sillier, with Sylvester and Sophie getting stuck in the door of the TARDIS at one point, and even donning Galifreyan costumes.

According to Donna Huron, NJN's Director of Membership, the Celebration was a huge success, setting an all time record for on-air pledges. For the fans, it was a rare opportunity to meet the *Doctor Who* stars in a relaxed and informal setting; one which many of them will not soon forget.

Joe Nazzaro

RELTIME

Information for this column welcome - please note this column is compiled six weeks prior to publication date - send to Rel Time, Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London WC2R 3DX. All events are printed in good faith and Marvel Comics Ltd. accepts no responsibility for changes to times, dates and places of events, which were correct at the time of going to press. Enclose an s.a.s. or IRCs when writing to contacts listed. Special acknowledgements to Bruce Simpson of the Doctor's Book.

Friday March 17th-19th

Magnum Opus Con 4 Hyatt Regency Greenville, 220 North Main Street, Greenville, SC 29601. Hyatt; Tel. (803) 235-1234; rates \$60/flat 1-4 people (spillover accommodation also available at the Ramada Hotel & Convention Centre, 1001 South Church Street, Greenville, SC 29602. Ramada: (803) 232-7666). Ramada will provide shuttle to Hyatt. Rates lower than Hyatt. Sylvester McCoy has been invited. Registration: \$30 at the door. Delta Airlines offering "discounts below the lowest rate". Delta: 1-800-221-1212. For more info (see)/cheques payable to Magnum Opus Con, 4315 Pio Nolo Avenue, Macon, GA 31206.

Friday March 17th-19th

Conspire '89 Canberra Rex Hotel, Northbourne Avenue Braddon, ACT 26000, Australia: Canberra Rex: AS 062 485311; rates \$85 (Australian)/night. Invited guests: Mark Strickson, John De Lancie, more. Registration (in Aust. \$): \$70 at the door, sponsoring membership \$10 (compact, autographed conzine). Cabaret, buffet and cocktail party during event extra. Limited to 500, more info/cheques payable to: Conspire 89, GPO Box 2080, Canberra, ACT 2601, Australia. Con hotline: 61 62 918 788.

THE ULTIMATE ADVENTURE TOUR

March 23rd-1st April

Doctor Who - The Ultimate Adventure Wimbledon Theatre, The Broadway, London SW19. Nearest tube: Wimbledon, also British Rail station. Tickets: £7.50, £6.50, £5.50. £1 discount off prices for children, plus party discounts. Box Office: 01-540 0362. Eleven performances, followed by tour. All dates below were provisional *only* at the time of going to press; check with individual

theatre booking offices for latest information). 3rd April: **His Majesty's Theatre, Aberdeen**; 10th-15th April: **Empire Theatre, Lime Street, Liverpool** (Evgs 7.30, Thurs & Sat Matinees 2.30 Tickets £8.50, £7.50 & £6.50. Concessions available). 24th April: **Alexandra Theatre, Birmingham**; 1st May: **Bristol Hippodrome**; 22nd May: **Opera House, Manchester**; and 29th May: **Apollo, Oxford**. More dates may be added.

ADVANCE CONVENTION NEWS

Dalekcon - The Day of the Daleks. Now scheduled for April/May date, taking place 'within the Dalek City Control Room', in London. D.W.A.S. Members only, details (quote membership number) from Julian Vince, 25a Launceston Road, Perivale, Middlesex UB6 7EX.

Brit TV Convention May 26th-28th 1989 Hyatt Lincolnwood Hotel 4500 W. Touhy Ave., Lincolnwood IL 60466. Confirmed guests: Dave Rogers, ITV Encyclopedia, Eric Hoffman (Doctor Who historian), Terry Nation, (creator of the Daleks, Blake's 7, Survivors, writer of tv shows *The Saint*, *The Avengers*) John Peel, (writer of *The Chase* novelisation), Kim Howard Johnson and John Freeman. More guests may follow, subject to confirmation. 24 Hour Video Room, slide show etc. Registration: \$30.00/\$40.00 on the door, membership limited to 500. Contact: Brit tv, PO Box 148335 Chicago, IL 60614-8335, Tel. (312) 935-7413.

Honeycomb August 26th-27th Swindon, Wiltshire, England. Fun Doctor Who convention, no guests announced as yet. The same venue and several of the same committee as Leisure Hive I-IV. Registration £20, cheques/PO's payable to Honeycomb, details: Honeycomb, Daniel I. Cohen, 48 Gurney Drive, London N2 0DE.

Timelord 89 has begun publicising its event in Columbus, Ohio USA, which takes place over September 22nd-24th 1989. A three day pass costs \$20.00. Details: Timelord '89, 667 E. Church Street, Urbana, Ohio 43078 USA.

● **Nebula 26** (A cluster of stars!) October 14th-15th, Britannia Adelphi Hotel, Ranley Street, Liverpool. Details, Graeme Wood, Merseyside Local Group, 48 Western Avenue, Speke, Liverpool. Anyone who attended Tencon in 1988 will know that these MLG organised conventions are excellent, with a friendly atmosphere where a varied and entertaining range of Who guests can mix freely with fans without fear of being mobbed. Recommended.

● **Shangri-La** is scheduled for 21st October at the Post House Hotel, Reading. Registration costs £9.00, supporting £3.00. More details from Shangri-La, 36 Wyndham Road, Salisbury, Wiltshire SP1 3AB, enclose 5 s.a.s.s with enquiry.

EXHIBITIONS

Doctor Who Exhibition, Space Adventure, 64-66 Tooley Street, London SE1. Admission to ride and exhibition is £3.50 adults, £2 children, senior citizens and students. Enquiries: 01 378 1405.



TIME ZONE

● **Private Who 14**, now on sale at specialist SF book and comic shops, contains interviews with John Nathan-Turner - his first 'fan' interview for some time - Kevin Clarke and a Press Review of '88.

● **Five Hundred Eyes** Issue 3 An irregular but well produced 'zine sporting an excellent cover of the TARDIS by Sean Ditchfield, a whole host of articles - including some funny ones. £1.25 including p&p, cheques/POs payable to David Gibbs and sent to 38 The Meadows, Cherry Burton, Beverley, East Yorkshire HU17 7SD.

● **Time Screen** Issue 12 *Pathfinders in Space* and *The Prisoner* episode guides, while Issue 13 features the second half and episode guide on Terry Nation's *Survivors*. Each issue costs £1.95 (inc. p&p) and is available from 88 Eddington Lane, Warmsworth, Doncaster DN4 9LS and most good specialist shops.

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OBITUARY:

Terence Dudley

In the realm of television science fiction and fantasy, Terence Dudley was one of the top names over the last twenty years, a playwright turned tv director and producer. To *Doctor Who* fans, he is known for his work as a writer during the Peter Davison era: *Four to Doomsday* (the first Davison story to be recorded), *Black Orchid* and *The Kings' Demons*. Prior to that, he directed *Meglos* for John Nathan-Turner's premiere season of *Who*, back in 1980.

"I am a merchant of doom for my own good," he once said, and indeed those who worked with him remember Dudley as having a rather pessimistic side to his nature, as well as a jolly one. After three years of running the top BBC series *Doomwatch* with Kit Pedler and Gerry Davis, he joined forces with Dalek creator Terry Nation for the splendid serial *Survivors*, which ran for three series and made stars of actors such as Lucy Fleming and Ian McCulloch. It also provided work for his young son Stephen who - having been apparently savaged by rats in *Doomwatch* when two years old, found himself as one of the two abandoned children adopted by the *Survivors* for the series' entire run.

Terence Dudley was always very aware of what mankind was doing to his planet and after *Doomwatch* he saw *Survivors* as an optimistic but realistic thesis on how mankind might survive a terrible plague. "On the fly leaf of each script are the three words Pandemic, Survival, Hope," he said at the time the series was being aired. "Although we started with disaster, that's not what the series is about."

His work as a writer for *Doctor Who* took a different turn and often showed the other side of him; his fascination for

history. *Black Orchid*, transmitted in 1982 during the first Peter Davison series, saw the Doctor enjoying a relaxed cricket match in amongst the English gentry of 1926 before becoming embroiled in the tragedy of the Cranleigh estate.

He followed that up in 1983 with the celebratory Season 20 closing tale of *The Kings Demons*. Set in medieval England, this involved the Master trying to alter Earth's history with the aid of a future Companion for the Doctor, the shape changing android, Kamelion.

Before writing for the show, Terence displayed great skill and experience as a director, making successful use of the revolutionary but time consuming scene-sync effect in the studio-bound *Meglo*.

His main objective throughout his working life was to provide good, solid television that people would watch and appreciate, "entertainment with a message." His other series included *Cluff*, *The Big Pull*, *Doctor Finlay's Casebook* and *The Troubleshooters*. Terence Dudley died peacefully in a hospice on Christmas Day 1988, after a long illness, and a memorial service was held at the end of January at St. Paul's, Covent Garden. He leaves a wife, Hilde and one son, Stephen.

Gary Russell



The prolific television writer, Terence Dudley, passed away on Christmas Day. | Photo: David Augur.





Someone once said that the hardest thing in the world to do as a writer is to review something you like. I liked *The Greatest Show in the Galaxy*. In fact I loved it. Allowing for the fact that seasons of *Doctor Who* are not the length they were, this is still the first ever season of the programme where there hasn't been one single episode I would even call average – everything was of such a high quality that selecting an order to vote in the various annual polls is almost an impossibility. However, I can select Number One without hesitation and this is it.

If the previous three stories weren't excellent enough, Stephen Wyatt came along and ended the season on what I select as the Best Story since *Caves of Androzani* (and if that story didn't exist, best story for over ten years!). *The Greatest Show in the Galaxy* was the most aptly named script for years – from the opening scene with the Ringmaster's Rap, through to the last, "I've always found circuses sinister", it was sheer brilliance.

The thing, apart from the sparkling script, that brought it to life for me was the performances. Ricco Ross and Deborah Manship as the puppets that

ran the circus were wonderful, but Ian Reddington's Chief Clown was the best villain the series has seen for years – his voice simply reeked of evil, his body movement was so malevolent, simmering with tension and bitterness. I loved him and I'm dying to see Reddington in something else.

Other high spots were T. P. McKenna's selfish Captain Cook, Peggy Mount's wonderful cameo as the circus-hating local and Gian Sammarco's biting analogy of *Doctor Who* fans – "I'm your biggest fan. I've even got one of your socks! Do you remember when you were on Planet Whatever and you did this, that and the other..." absolutely brilliant, and designed, I'm sure, as a none too-subtle dig at those British fans who see themselves having a God given right to dictate how the programme is produced.

Considering the problems that beset the production, director Alan Wareing coped with complete magnificence, and I'm sure he'll be back next season, hopefully with a Best Director award from the readers of this magazine under his arm. The contrast between the circus, with its atmospheric Big Top lighting and the Dark Circus Ring of the Gods, ironically washed out with light was superb as was his location work especially the scenes in episode one involving the Chief Clown in the Hearse.

Trying to list all the good points of *The Greatest Show in the Galaxy* is almost impossible, there were so many, so perhaps I'll temper it all with a couple of quite minor gripes (but the only ones I could find). How did the Doctor know that Ace would get the Gods token back to him in the ring at the right moment? The disposal of The Ringmaster and Morgana also seemed a little too arbitrary and quick. Aside from that, I've no quibbles.

Apart from Alan Wareing, the story also saw another newcomer to the fold, musician Mark Ayres, whose work has been gracing the Reeltime *Myth Makers* and *Myth Runner* tapes for the last few years. An impressive debut, perhaps the only musician this year whose music actually fitted the mood of a scene rather than the visuals. Keff McCulloch is good, but predictable and Dominic Glyn is repetitive; Mark's music seems to benefit from him being a person who has watched the show and knows how music should enhance scenes.

Of course, apart from being an excellent celebration of twenty-five years of *Doctor Who*, this season has also seen Sylvester McCoy settle into his role, tinged with a blackness and subtle mystery that has been long missing from the show, aided and abetted by the terrific Sophie Aldred as Ace – their scenes in *Silver Nemesis* being the highlight.

Andrew Cartmel and John Nathan-Turner, with the likes of Aaronovitch, Wyatt, Curry and Clarke have finally put *Doctor Who* back on the rails it was shunted off during recent years, and has proved conclusively once and for all that the production team deserve as much support as we, a mere fraction of *Doctor Who*'s viewing public, can give them. Roll on Season 26!

Gary Russell

the Greatest Show in the Galaxy

EPIISODE GUIDE



SEASON 11: JON PERTWEE

Code	Story Guide	No. of Episodes	Episodes In BBC Archive	Novelised	Novelised By	DWM REFERENCES			Original transmission Dates (First and Last Episodes)	Notes
						Archive	Nostalgia	Flashback		
UUU	THE TIME WARRIOR by Robert Holmes Dir: Alan Bromly	4	All 625VT	Yes	Terrance Dicks (and Robert Holmes – uncredited)	88			15.12.73 5.1.74	Sarah Jane Smith (Elisabeth Sladen) joins. First Sontaran story. David Daker played Irongon, Kevin Lindsay, Lynx, and June Brown played Lady Eleanor.
WWW	INVASION (Ep. 1) by Malcolm Hulke INVASION OF THE DINOSAURS (2-6) by Malcolm Hulke Dir: Paddy Russell (Robert Holmes uncredited Script Editor)	6	Invasion FIR 2,3,4,5,6 All 625VT	Yes	<i>The Dinosaur Invasion</i> Malcolm Hulke	S82			12.1.74 16.2.74	Yates leaves U.N.I.T. Martin Jarvis played Buller, Peter Miles, Whitaker. Additional sequences exist for <i>Invasion of the Dinosaur</i> .
XXX	DEATH TO THE DALEKS by Terry Nation Dir: Michael Briant S.E.: Terrance Dicks (Robert Holmes uncredited Script Editor)	4	Ep. 1 525VT 2,3,4 625VT	Yes	Terrance Dicks	56			23.2.74 16.3.74	Duncan Lamont played Galloway. John Abineri played Captain Rallion. All studio recording of <i>Death to the Daleks</i> exists. BBC VIDEO .
YYY	THE MONSTER OF PELLADON by Brian Hayles Dir: Lennie Mayne S.E.: Terrance Dicks (Robert Holmes uncredited Script Editor)	6	All 625VT	Yes	Terrance Dicks	94			23.3.74 27.4.74	Second Pelladon story. Alpha Centauri and Aggedor return. Donald Gee played Eckersley. Rex Robinson played Gebek.
ZZZ	PLANET OF THE SPIDERS by Robert Sloman Dir: Barry Lettis (Robert Holmes uncredited script Editor)	6	All 625VT	Yes	Terrance Dicks	60			4.5.74 8.6.74	The Doctor re-generates, last appearance of Yates. Gareth Hunt played Arak, Kevin Lindsay, Cho-je and K'ampo. Omnibus version for <i>Planet of Spiders</i> exists. 625VT.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. **BBC Archives:** Where no current episodes exist, or some are still sadly missing, we have left a blank for you to update should the situation change. **Abbreviations:** 625VT = British (PAL) Broadcast Standard. 525VT = American (NTSC) Broadcast Standard (American transmissions), are not broadcastable. U.M = U-Matic Cassette, colour recordings on 525 (American transmissions), are not broadcastable. FIR = FIR (16mm) Film Recordings, made from original 625VTs, are broadcastable but are only in mono. **Target novellisations:** where a book has been given a different title to the tv story, we have listed that different title. **DWM:** Letter prefixes indicate a reference to a Special (e.g. W65 – Winter 1985).

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